







W. W. B. C.
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H. W.

F. L. J. Allen



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HISTORICAL REMARKS
ON
STATUARY
AND
SCULPTURE,
WITH SOME ACCOUNT
OF
ANTIQUE SPECIMENS
PRESERVED IN ENGLAND,
AND OF
THE MODERN SCHOOLS.

VOLUME THE FIRST.

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1812.

“Nos paucis generum singulorum indicatis contenti sumus, quibus non indicem statuarum sed præcipua et summa capita rerum institutorumque veterum, attingere breviter propositum est.” Edm. Figrelij de Statuis Romanorum.

ADVERTISEMENT.

THE objections which may be alledged against the painter of his own portrait, or the writer of his own life, cannot be urged, with equal justice, against an author who describes his own book, merely with a view to explanation.

These volumes claim no pretensions to originality, as very few opinions contained in them belong to the compiler, and if they shall be found to possess any degree of

merit, it is that only of a patient research. “*Ingenui pudoris est fateri, per quos profeceris.*”

Entertaining always an innate love of sculpture, though without the talent of practising the art, and having extremely increased that propensity by a short stay at Florence and Rome, before the removal of the statues to Paris, I have rendered many an hour of leisure from the duties of my profession, very delightful to myself, by inspecting statues, and reading those works which describe them.

At first, for my own instruction, I made extracts from Winkelmann, Visconti, Millin, and the learned

Editor of the Dilettanti Selections ; and I treasured in my memory the conversations I formerly enjoyed with Charles Townley, Esq. the auspicious founder of a collection of statues in this metropolis, now become the property of the nation. I am not unwilling to acknowledge with Cicero, “ tametsi non tam multum in istis rebus intelligo, quam multa vidi.”^a

From a persuasion that there are some, particularly the younger amateurs, who would willingly be spared the trouble of research, or be directed to various rare volumes; and knowing others, to whom ac-

^a Cic. in Verrem. L. 4. Edit. Oxon. qto. T. iv. p. 390.

cess to such publications is utterly denied, from extreme cost, or remoteness from public libraries, I offer to both my memoranda, as mere scantlings, by the help of which a more complete structure might be erected.

As to the graphic sketches, which accompany this work, it will be candidly allowed, that simple outlines communicate an idea of form, which no verbal description can reach, and in this instance, they are the only medium between engravings of incompatible expense, and a total omission of necessary elucidation. They are added merely to serve the purpose of diagrams. The engravings on wood are by

Berryman, an ingenious young man
in that branch of the art.

In the hope of disarming severe criticism, let me mention, that the etchings are not the work of a professional artist, but are contributed by friendship and genius.

JAMES DALLAWAY.

Letherhead, Surrey.

1812.



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XIV. P. 117, Clio Musa. Discovered near Rome, and sold in 1784 to Gustavus III. king of Sweden.

XV. P. 120. Demosthenes, sitting. Formerly in the Villa Negrone: sold by Mr. Jenkins to the Pio-Clementine Museum, (v. 3. pl. 14.) now at Paris, *Ann. de Mus.* v. 7. pl. 4.

XVI. P. 140, Curtius leaping into the gulf. From the large Altorelievo, in the Villa Borghese.

XVII. P. 150, Busts of Augustus. Caracalla and Septimius Severus, in the Villa Borghese.

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XX. P. 178, Antinous, from a bas-relief and Egyptian statue. Formerly in the Villa Albani, now at Paris.

XXI. P. 179, Mercury sitting on a Ram. In the Collection of Count Stanislaus Potoski: now at St. Petersburg.

XXII. P. 180. Mercury standing. Originally in the Villa Montalto; then in the Villa Negrone, from whence it was purchased by Mr. Jenkins, who sold it to Pius VI. (*Mus. Pio-Clem.* v. 3, pl. 116.) now at Paris, *Ann. de Musée.* t. 7. pl. 4.

XXIII. P. 181, Bust of Antoninus Pius; found at Porcigliano; in the Chigi Collection. Julia Pia, in the Villa Borghese.

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XXV. P. ~~186~~¹⁸⁶, The Warwick Vase. The Bedford Vase. Brought from Rome.

XXVI. P. 208, Group of Laocoon—now at Paris.

XXVII. P. 219, Head of Hercules. Townleian.

XXVIII. P. 231, Discobolus in Action. Townleian.
 "The best of the three ancient copies of the bronze, by Myro. The head is quite different from the other copies, in which the face is turned backward, towards the right hand, as it naturally would be, on such an occasion."
 Dilettanti Select.

XXIX. P. 232, Discobolus in repose. Brought to England, by the late W. Lock, Esq. and sold by him to Mr. Duncumbe, of Duncombe Park, Yorkshire.

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2. Etruscan Design; from a Vase in the British Museum.

3. Minerva and Prometheus, bas-relief, in the Villa Borghese.

4. Bust of Alexander, given by Count D'Azzara to Buonaparte; and two ideal heads, taken from his coins.

5. Hermæan Heads of Philosophers. Formerly in the Pio-Clementine Museum.

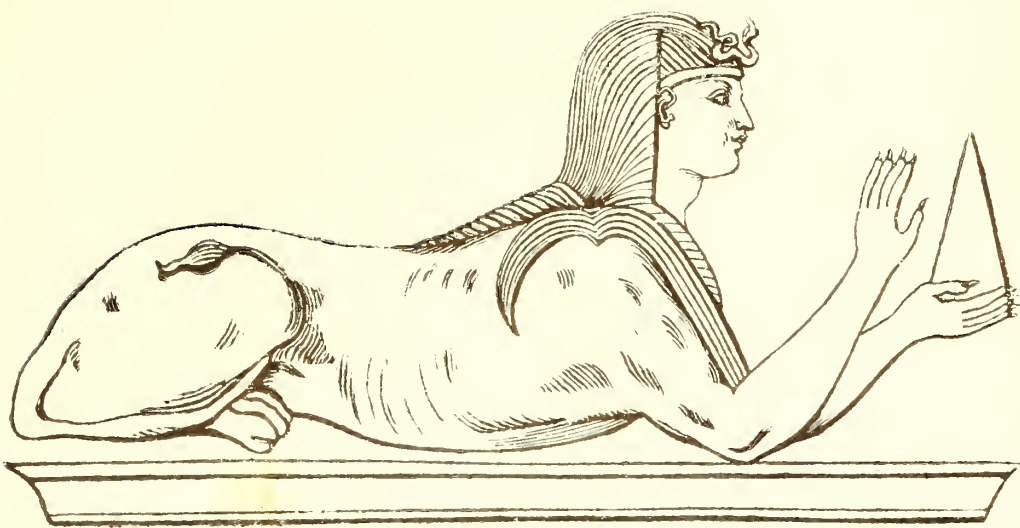
6. Cippus. Roman.

7. Bas-relief of a Roman Sculptor.

8. Bacchic Vase. Townleian.

9. Bas-relief of Zethus, Antiopa, and Amphion. Formerly in the Villa Albani.

10. A Genius, from a bas-relief on a piece of the temple of Apollo Didymæus.



SECTION I.

DESIGNS raised upon, or indented into, plain surfaces, were primarily suggested by shadow. Modelling in clay succeeded in the progress of art; and gave rise to Sculpture first in wood or ivory, then in bronze, and, lastly, in marble.^a Bronze was at first rivetted and hammered into a mass, then filed or

Origin of
Sculpture.

^a Pausan. l. i. c. 40, and l. i. c. 43, he mentions that the stone statue of Corœbus near Megara was the most ancient he knew of.

“Crevitque res in tantum, ut nulla signa statuæve sine argillâ fierent. Quo apparet antiquiorem hanc fuisse scientiam quam fundendi æris.” Plin. Hist. Nat. l. xxxv. p. 710. Hard. Consult Callistratus Statuar. Descript. fol. edit. Olearii, for the elegant and various praise he bestows on the ancient bronzes.

Origin of
Sculpture.

sculptured into shape. Afterwards, by means of moulds, filled with metal in a state of fusion, statues and bas-reliefs were made, and the ultimate effort of art was that of carving out of a solid block of marble a perfect representation of human and animal forms. Solid gold was, in very rare instances, used as a material of sculpture;^c it was laminated or plated only upon ivory, marble, or wood. Statues were made of silver and iron,^d and even marble was combined with wood, plated with gold.

Sculpture, abstractedly speaking, is a simple imitation of form, and has no colour. The lights and shadows which are produced by it are regular, feeble or harsh; they are too much or too little broken to suit painting; and therefore not merely in themselves pleasing to the eye.^e It is capable of presenting only a single object, in a single action. All that constitutes the groundwork and perfection of Sculpture is connected with details of observation either technical or theoretical, which it is very difficult to define clearly, because, on the one hand,

^c Pausan. l. iv. c. 31. l. ix. c. 35.

^d Id. l. ix. c. 4. & l. x. c. 16. Glaucus the first artist in iron.

^e Knight on Taste, p. 109.

the language which expresses those ideas is known and understood only by a few, and, on the other, the presence of the objects themselves is required. It would not have been satisfactory to superstitious men to have certain places dedicated to divinities, excepting there had been a visible form offered to the senses. Statues were therefore made and placed in their temples. In the original religious worship, which passed from the Egyptians to the Greeks, the sacred groves and temples did not contain statues. Lucian confirms this fact concerning the Syrian^f deity, and Varro of the ancient Romans. Cecrops, king of Athens, first fabricated a statue among the Greeks, as an object of worship. It was of Minerva. He likewise erected an altar to Jupiter, and gave him the name of ΖΕΥΣ.

Origin of
Sculpture.

No monument of Sculpture among the ancient Jews has been preserved, from which any just opinion can be formed of their talents for the arts. The calf erected by them in the Wilderness as an object of adoration, and the ornaments of the arc, are proofs that

^f “Το παλαιὸν καὶ παρ Αἰγυπτίοις ἀγάλει νησί ἦσαν.” T. ii. p. 657.

Origin of
Sculpture.

they were known to them in the days of Moses. It is probable, that the idols they worshipped, which were the deities of neighbouring nations, were exactly similar in point of form and materials. The prophet ^sIsaiah minutely describes the process of making these images, by carving in wood or stone, or by casting in molten brass.

Of the Sculpture of the first inhabitants of Phœnicia there are no remains; there are some in Abyssinia and Babylon. The Sidonians are praised by Homer.^h Diodorus Siculus mentions, that there were statues of animals painted, so as the more to resemble life; and those of Psolus, Ninus, and Semiramis were of bronze. In examining the ruins of Persepolis, sufficient evidence has occurred, that Sculpture was known and practised in Per-

^s Isaiah xlv. 10. et seq. Exodus xxxii. xxxv. 30. et seq.

Moses has recorded the name of Bezaleel, "the most ancient sculptor, who practised his art in the wilderness, which he had probably acquired under an Egyptian master. The calf was Apis, not a real representation of the animal, which was plated with the gold contributed to Aaron. In the common version it is said, that "Aaron fashioned it with a graving tool after he had made it a molten calf." Exod. xxxii. 4.

^h Iliad. Ψ v. 743. "επει Σιδωνες πολυδαιδαλοι ευ ησκησαν." In the Iliad (Z 290 & Ψ 231) we read of the embossed cups wrought by Phœnician or Punic artists. Their coins only have been transmitted to our days.

sia in the period of its earliest kings. The ancient Indian temples of the remotest ages contain many vestiges of the arts of design, but they are far inferior to those of European nations, or even Egypt. Their divinities, still more monstrous, consisting of many heads, arms, and feet, rendered symmetry impracticable in the representation. No change has been allowed in the shape of their popular idols, which exhibit, even at this day, an identity of primæval form.

Origin of
Sculpture.

The learned Winckelmann¹ has considered that the art of sculpture originated among the Egyptians, the Etruscans and Greeks, independently of each other; and that their first attempts were introduced and characterised by their public worship, or political establishments. But it is more probable, that it can be exclusively claimed by no nation in particular, for in the first introduction it was equally rude in all countries. Carvings, of an age not to be ascertained, have been discovered in the islands of the South Sea, which never could have had any communication with European nations.

¹ Monumenti Antichi Inediti da Giovanni Winckelmann, Roma. 1767, c. i. p. 1.

Caylus Recueil d'Antiq. T. 12. p. 111.

Origin of
Sculpture.

The invention of sculpture preceded that of letters, and probably that of painting, as it is the easier art. By the Etruscans and Greeks a rude imitation of the human figure was attempted, long after some resemblance to it had been formed by the Egyptians, both in clay and marble.

The thirty deities worshipped in Greece, which were represented by square stones, remained in the city of Phæra in Achaia; and were remarked by Pausanias^k in his journey through that province, as late as the 177th year of the Christian æra.

The Venus at Paphos was designated by a column, and even Cupid and the Graces, in the early ages, were simply oblong pieces of marble,^l as noticed by Eusebius and Cle-

^k Paus. l. vii. c. 22. p. 579.

^l Id. l. ix. p. 761, 786. As painting, in its origin, made use of one colour only, so sculpture in its first efforts was applied only to clay and wood; to clay because it was necessary only to mould it in order that it may take any form, and wood as being more easily wrought than stone or marble, and thus were made those rude performances so highly praised by their contemporaries. Even in the days of Pausanias, who travelled in the reign of M. Antoninus, wooden statues of the gods were seen in the most celebrated temples in Greece. Such was the Delphic Apollo given to the Cretans. The statues made of clay were painted of a red colour, to imitate blood, and those of wood (Sycamorus, or the

mens Alexandrinus. These monuments of rude antiquity were preserved, long after the civilization of the same nations, from a superstitious respect.^m

Sculpture
in Egypt.

Herodotus says,ⁿ that the Persians disapproved of statues, because they did not believe that the gods had the human form, as the Greeks did in those days.

In a short time artists arose who ventured to engraft a head upon these blocks, and to distinguish by features the one from the other. Of this practice, the first instances are of Jupiter, Priapus, and Terminus; and when these types of divinities were multiplied, and the heads of philosophers and heroes were so placed, that description of statue was called "terminal," or "Hermæan."

As these rude statuaries became more skilful, the heads acquired an air and character from bolder design and higher finishing; other parts of the body, particularly the arms and feet, were marked out, whilst the trunk re-

Egyptian figtree,) were made after the use of marble was known. An absurd mixture of materials was that of joining heads, hands and feet of marble to statues of wood, which prevailed even to the days of Phidias;—and his Minerva at Plataea was so composed. Such were called "Acrolithoi."

^m Guasco de l'usage des Statues chez les anciens, p. 70. l. 1.

ⁿ 131. p. 56.

Sculpture
in Egypt.

mained square and unsculptured, or covered with a hard drapery of strait and stiff plaits. The feet were close and united, and the other parts, described as they were, could not suggest any idea of action. It is reported by Apollodorus, who had probably seen it, that the Palladium of Troy had the feet closely joined to each other; it was a sitting figure, which Homer says was worshipped by the Trojan women, (*Iliad*, Z. v. 88,) who placed an offering upon her knees. There are Egyptian statues, the character of which is varied according to the age that produced them.ⁿ The first approaches nearly in form to the Chinese; the figures of this kind have small eyes and diminutive features. The second

ⁿ Winkelmann assigns three epochas to the history of the arts in Egypt. I. The ancient, to the reign of Cambyzes, when Egypt became subject to the Persians. II. The middle age, when the native Egyptians studied and practised sculpture under the Persians and Greeks. III. The modern, under Hadrian and his successors, when the style of imitation was introduced. Carlo Féa has established five periods. I. Before the reign of Sesostris, who (he asserts) introduced a new style. II. Under Sesostris for the space of twenty-four years. The fixing of these two æras appears to be conjectural. III. From Sesostris to Psammeticus, who admitted the Greeks into Egypt, by whom the manners and taste of the nation were influenced. IV. The style of imitation practised at Rome. V. To the time of Theodosius the great, who took away the reliques. Car. Féa is of opinion that the greater part of the marbles, called of the second style, are in fact of this last æra.

resembles the Moors in their large full eye, thick lip, and flat nose. The third after the Alexandrian conquest, partakes of the Grecian. That the rudiments of sculpture among the Greeks and Egyptians had a positive resemblance in the first formation of bodies in their statues, proves no more, than that the original designs were the same in all nations. But, if, at the same period that the Egyptians could effect a certain degree of resemblance to the human form, the Greeks could only make their blocks of marble smooth and square, such inability evinces, that they were not of the Egyptian school of sculpture.

Sculpture
in Egypt.



Homer's poetical description of the shield of Achilles,^o the bowl of Helen, and the belt of Hercules^p allow a conjecture, that the art of casting metals had reached a certain degree of perfection when the Iliad was composed. But no artist of that day could have completed his ideas.

To their contemporary introduction two obstacles occurred; the usage of public worship, and the greater difficulty of one than of the other. As the art of sculptural design was inspired by the desire of representing

^o Il. Σ. v. 478.

^p Odyss. Γ.

Sculpture
more an-
cient than
painting.

their divinities, the ancients, if the artists were unknown, persuaded themselves, that these effigies had fallen down from heaven. To no effort of the painter, even when the walls of temples were adorned with pictures, did they attribute so great a degree of sanctity. Considering painting as the more difficult task, because the objects approach nearer to the real appearance of things, they require to be enlivened and made sensible, by the management and easy gradation of light and shade, that, though they are depicted upon an opaque surface, they may present the reflection of a mirror. In the representation of nature, the grand requisites are invention, design, and colouring. Sculpture is exempt from the last mentioned, the difficulty of which is such as to exceed the talents of the majority of painters. If the Greeks had no knowledge of light and shade before the time of Apollodorus,¹ the master of Zeuxis, the priority of the invention of sculpture is a plain fact. Painting therefore may be considered as more difficult than sculpture, in the same degree as mere inven-

¹ Plutarch, p.616.

tion is more easy than execution, after truth and nature. One of the chief advantages claimed by sculpture is, that it brings nature embodied to our view, as the object is visible and of a palpable form on all sides, which also includes a difficulty of reaching perfection, from the power given of inspecting it in every point. The painter can correct and efface his faults, whilst those of the statuary are irreparable, and his most promising work may be spoiled by the slightest deviation from his model.

Sculpture
in Egypt.



The art of sculptural design made a slow progress in Egypt, from the circumstances of their artists never departing from the likeness of the Ethiopic features of the natives^r to represent ideal beauty, and their having been restricted by their government, which was consolidated with their religion, to one unvarying resemblance of their gods, sacred animals, priests, and monarchs, and lastly from their having been employed in sculpture merely as a trade that they had learned from their fathers, and which they were obliged to follow.^t

^r Eustath. ad Odyss. Δ. p. 1484. Hesych.

^s Diod. Sic. l. c. p. 44.

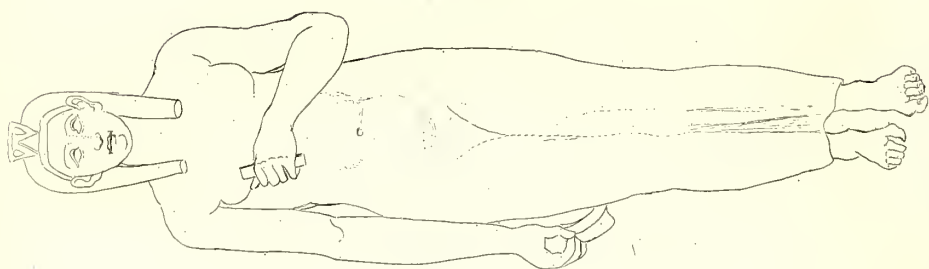
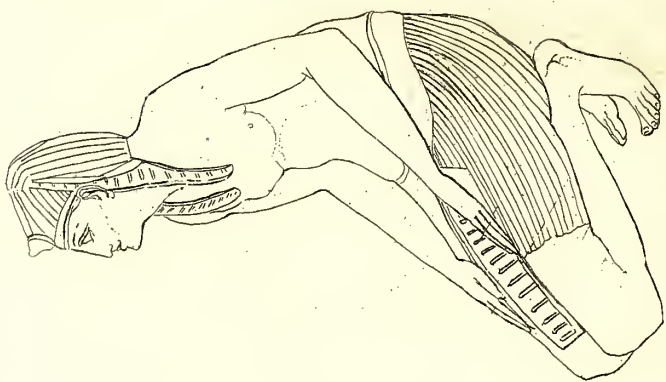
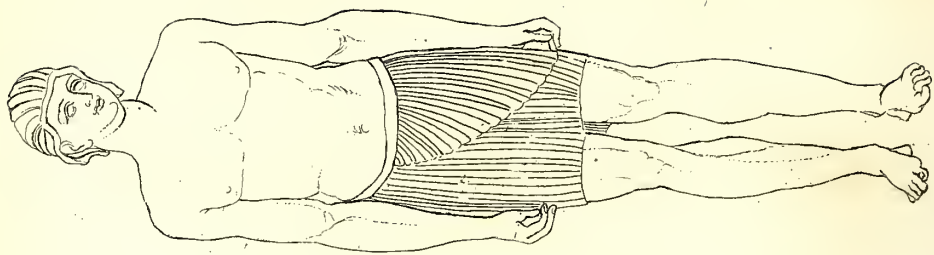
^t Diod. Sic. l. c. p. 68.

Sculpture
in Egypt.

As to the first mentioned, it was insuperable, and therefore they could not regard the art as an imitation of the most perfect forms. How could they, like the Greeks, elevate their minds to ideal beauty, when they possessed none in nature? Nothing is more fatal to true genius than the slavery of imitation, as applied to imperfect models. This torpid state of sculpture must be referred to the influence of hierarchy, as the original cause."

Yet there were two epochs, or rather two manners, to be distinguished in Egyptian sculpture: the first retained its primitive discrimination till the annihilation of their ancient government, which proscribed innovation or variety; nor does it appear that, prior to the conquest of the Egyptians by the Greeks, any memorable alteration had taken place. Perhaps the second manner is not purely Egyptian, but a conceit in some

" Plato de Legibus, l. ii. " Cette sculpture architecturale si je puis m'exprimer ainsi, ne produisit que des figures roides et incapables de se mouvoir. On decouvre dans ses ouvrages un des principes du beau—le beau n'y est point. On y voit à peine la premiere etincelle du feu qui devoit les animer." Recherches sur l'art Statuaire par Emeric David, p. 127, 8vo. 1805. Their reverence for the bodies of the dead, precluded them from any acquaintance with anatomy.



of the Roman emperours, particularly Hadrian, to have statues made with certain of the Egyptian characteristics.*

Sculpture
in Egypt.

In their genuine statues we shall seek in vain for disposition of parts or attitude, for muscles, veins, or contractions. Their deities are all of them uniform and alike. Whether erect, sitting or kneeling, their backs are constantly propped up by a pilaster. The male deities have their hands and arms stretched and closely stuck to their sides, and their feet are not parallel, but in the same line, one advanced before the other. In the female figures we may observe, in those at least which are upright, that one hand is laid upon the breasts. They are draped, but not a single fold can be discovered; the clothing is so exactly adapted to the body, that it can be known only by examining the neck and legs. Those of the other sex are naked, excepting a kind of square apron.

* It has been said, that in Egypt such was the perfection of the rules for sculpture, that statues were composed of two parts, without any communication between the artists during the work; which parts, when brought together, were found to fit with the greatest exactness. An Antinous, in two pieces, was discovered at Tivoli. The Egyptian bronzes were covered with green enamel. Ebony was a common material, from the resemblance of its colour to black basaltes.

Sculpture
in Egypt.



The Egyptians were ignorant of the art of casting statues in metal. That of hardening metal was certainly known to them. Mr. P. Knight has a figure of Jupiter Ammon, sitting, and with the head of a ram. It consists of three pieces of copper beaten together till the tangent surfaces fitted each other, and then hammered and hewn into human or animal shape. They sometimes plated metal upon wood, and wrought in green or black basalt, so hard and brittle a material, that no modern tool will touch it.^y


Notwithstanding this total failure of attempt to imitate the human figure, animals of exquisite workmanship were formed by these sculptors, in which correctness in designing the bones and muscles, and even an elegant contour and gradation in every part, will be allowed to exist. No prohibition, which applied to human forms, was extended to those of animals, which circumstance will account for a greater degree of perfection. Their deities likewise consisted of human

^y D. Select. Pl. I.

The British Museum can now boast a rich and curious collection of Egyptian sculpture. The Jupiter Ammon and Osiris in bronze, now in Mr. R. P. Knight's collection, are singular and excellent.


parts adapted to animal forms. The Lions at the foot of the Capitol, those at the fountain of the Aqua Felice, and the great Sphynx in the Borghese gardens at Rome, are excellent specimens. In designing their double animals, the Egyptians were more consistent than other nations, and showed more skill in putting them together. For the Sphynx, which is simply a human head attached to the body of a brute, is an invention more consonant to the œconomy of nature, than those of the Greeks or Romans; —a Centaur can scarcely be supposed to have existed with such a repetition of parts, all the licence of fable being allowed. Deviations from the first manner had not fully prevailed during the Persian dynasty, but belong to the age of Alexander and the Ptolemies, who introduced the sciences, together with the arts of Greece. A very striking difference will be observed, not only in the mode of placing the arms, but in the distinguishing of the outer from the inner vestment in the drapery, as well as the very high finishing of the heads.

Sculpture
in Egypt.



Two perfections of opposite qualities are remarked, by the erudite Editor of the Speci-

Sculpture
in Egypt.



mens published by the Dilettanti of London, to occur in the Egyptian style of sculpture, “breadth and sharpness,” which coincidence ranks their sculpture far above that of the Hindoos and Chinese.

Of the modern Egyptian manner, or that adopted by the Romans about the reign of Hadrian, I will notice only the leading peculiarities. These artists were so ambitious of making statues in the true taste of Egypt, that they procured even their materials, basaltes and red granite, from that country; and, considering the most antique specimens as their models, were particularly careful to affix the Egyptian attributes. But the Antinous, although in the disguise of an Egyptian, will be found by an attentive observer to be a Grecian, in the whole form of the head, its oval contour, the correctness of the profile, the fulness of the chin, and the suavity of the mouth. Such is the resemblance in every known statue of him by the Greek masters, the far greater number of which have been discovered in the ruins of the palaces and villa of Hadrian, who commanded that his favourite should be deified in Egypt, where he died. At Mantinea were statues

and portraits of him with the attributes of Bacchus.^z

Etruscan
Vases.



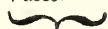
After the Egyptian works of art, the most ancient are those of the Etruscans. The first emigration to Etruria, was that of the Pelasgi,^a a people of Arcadia, who brought with them the style of art at that time prevalent in Greece, which is evident from the Pelasgo-Greek character, observable upon Etrusco-Pelasgick gems and monuments, from which original manner, there is no instance of their entire deviation.^b About six centuries after that event, a principal settlement was made by a colony of the Lydians, 300 years before the time of Herodotus, (1043, A. C.) who fixes the date in the days of Lycurgus. These later colonists introduced the art of writing, and in process of time taught the Etruscans

^z Pausan. l. viii. c. 9. In the collection at Paris is a statue of him deified in white marble, contrary to the custom of the Egyptians, who represented their divinities in coloured marble, excepting statues of Osiris the god of light.

^a Herodotus, l. i. p. 28.

^b Scarabæi of the same Pelasgo-greek workmanship are found all over Greece and Egypt. At Ardea were vases, paintings and characters in the same style, but by Greek artists. For an account of the Egyptian Scarabæi, see Millin Dict. des Beaux-Arts, "Scarabee."

Etruscan
Vases.



their sculpture and design, together with their national history and that of their deities, in which they eventually attained to great excellence. Figures now seen on the most ancient specimens of Etruscan art correspond, generally speaking, with the old mythology of Greece, taken from the Greek poets and heroic fables, or are illustrative of the mystical shows at Eleusis.

Sir W. Hamilton^c considers what has been so long called Etruscan workmanship, to be in fact Grecian; and, in his later very elegant publications, has demonstrated the contrary opinion as a common error; and the learned Lanzi has satisfactorily proved that the Etruscans were merely imitators of the Greek *Συγγραφῆς*, or rather their copyists. Their more elegant specimens were certainly composed after their subjugation to the Roman consular power. A league made by the Argivi, against the Thebans, and the expedition of “the Seven against Thebes,” prior to the Trojan war, are the most remote and

^c Hamilton and D'Hancarville, “Etruscan Vases, &c. 4 vols. 1767. Hamilton and Tischbein, Ditto, 3 vols. Lanzi Saggio della Lingua Etrusca, 3 vols. 8vo. Böttiger Grieschische Vasenge-mahlden.” Explanation of Tischbein's plates.

renowned events recorded in their ^d annals. No memorial of this war is preserved upon any monument of Grecian art, however ancient; but the names of five of the seven heroes are inscribed on a gem in the Etruscan character.^e This circumstance may be admitted to prove, that the colonists in Etruria practised arts unknown or disused in the mother country, during that eventful period, when the contentions of its chief states were carried on with unremitted violence.^f

Etruscan
Vases.



Nola and Capua, the principal cities of the Etruscans, were founded in the 801st, and Rome in the 754th year before the Christian æra, and it has been near the ancient sites of those first mentioned, that the most

^d The subjects relating to the Heroic age of Troy, though styled Homeric, as having been recited in the *Iliad*, were nevertheless merely traditionary and mythological. Christie, p. 83. D'Hancarville observes "that the extreme rarity of Etruscan vases in the time of Julius Cæsar is proved by the great price given for them, and concludes that the art of painting them was lost, prior to the æra of the Roman empire." There are now probably preserved more specimens at Rome, Paris, and in England, than were ever known to the ancient Romans. "Vasa Necro-Corinthia" found at Corinth, were those first brought to Rome. "Vasa Thericlea," Sueton. Aug. c. 70. Tiber. c. 34.

^e This gem, which is one of the most ancient known, was in the collection of Baron Stosch, sold to the king of Prussia for his cabinet at Dresden; probably now at Paris.—Winkelmann.

^f Thucyd. l. i. p. 5.

Etruscan
Vases.



excellent specimens of the combined arts of pottery and painting have been [§] discovered. Vases found at Herculaneum, Pompeii, and Stabiæ, in a perfect state, have been finished with a black varnish only, and not painted. Those which were of most exquisite form, texture, and embellishment, were repositied in the sepulchres, or placed in the chief apartments of their houses, with particular veneration, religiously considered, and admired as most curious specimens of the art. The primary dedication of all such as were peculiarly excellent, was in proof of initiation into the Eleusinian mysteries, or appended to the publick religion of the country, in the numerous

[§] D'Hancarville, v. ii. p. 109.

I subjoin the conclusive opinion of the editor of the *Dilettanti Selection*: "The more rude and early specimens are exactly in the same style as those of the very ancient Greeks, from whom they appear to have learned all they knew, and whose primitive style they continued to copy after a more elegant and dignified manner, founded on more enlarged principles, had been adopted by the Greeks themselves. Hence their works may be considered as Greek, or at least a close imitation of the Greeks. The proximity of the Italian colonies, where the arts were cultivated with the most brilliant success at a very early period, afforded them the most favourable opportunities of obtaining instruction; and as they availed themselves of it, at all, it is rather wonderful, that their progress should have been so slow, and comparatively imperfect." *Introd.* p. x.

ceremonies of which they were exhibited.^h The minute examination of these specimens will immediately present to the mind, that uniform principle of grace and elegance of form, which distinguish the works of Greece and all her colonies, whatever may have been the individual discrimination of one province from another, in climate, laws, manners or government. These Etruscan funeral vases abound in the most beautiful yet perpetually varied forms, always allusive to the initiation of the individual so commemorated; and the same systematic elegance was applied to the shape, even of their common domestic vessels.

Etruscan
Vases.



Some of these Greek vases are inscribed,

^h “A disquisition upon Etruscan Vases displaying their probable connection with the Shows at Eleusis, and the Chinese Feast of Lanterns, with explanations of a few of the principal allegories depicted on them,” 4to. Lond. 1806. This treatise, which is replete with ingenuity and learning, was privately printed by the author, Mr. Christie, of Pall-Mall, and given to his friends.

“Le Costume ou Essai sur les Habillements et les Usages de plusieurs peuples de l’antiquité prouvé par les monuments par André Lens, Peintre, 4to. 1776.” Another edition by Martini, 4to. 1785.—

“The Costume of the Ancients, by Thomas Hope, 8vo. 1809.” This elegant work consists of etchings from 200 subjects, chiefly taken from his own collection of Etruscan Vases.

Etruscan
Vases.



not with the name of the artist, but often with that of the person who has offered them in sacrifice. As to the subjects themselves, they are usually sacrifices, processions and representations which have an immediate reference to the initiatory ceremonies belonging to the mysteries of Ceres and Bacchus, more generally known as “the Eleusinian.” The figures are designed with freedom and grace, and the composition is simple, consisting, indeed, of individuals placed beside each other, yet the outline of the group is generally capable of producing an agreeable effect. It is the opinion of Tischbein, that these paintings were executed in the same manner as now applied to porcelain; and that a peculiar facility of hand was required, as the artist was under the necessity of finishing his design at a single stroke, on account of his tracing lines with a liquid pigment, upon an absorbent earth. The marks of an engraving or cutting instrument have been seen in some vases. It is supposed likewise, that this process took place when the clay was moist, and that, previously to its becoming dry, the varnish and colours were applied. These conjectures rest on the examination of many vases or fragments, made with a view

to ascertain their composition and method of painting.ⁱ

Etruscan
Vases.

I am induced to extract from Mr. Christie's Essay, (in which novelty and just opinion on this very intricate subject are combined with sounderudition,) several leading ideas respecting the purport and destination of Etruscan vases. "Paintings upon vases are the only volumes in which the Eleusinian mysteries respecting a future state are correctly detailed. Passeri is mistaken in considering them as containing the annals of a lost nation.

"We may hence (he observes,^k) collect the real nature of these shows: they probably consisted of transparencies, of which the subjects are faithfully preserved upon Etruscan vases to the present day. The tradition given by Pliny I am inclined to treat as fabulous, and to conclude that the shadow was transferred to the vase, not from the lamp of the daughter of Dibutades, but from the scenes of the Theatre at Eleusis. These, it might

ⁱ Museum Etruscum cum Observ. Gorii. fol. 3 tom. 1737.

T. Dempsterus de Etruriâ regali curâ, T. Coke, 4to. 2 v. 1723.

Guarnacci Origini Italiche. Sur les Mysteres du Paganisme, par le Baron. de Ste. Croix.

^k P. 24.

Etruscan
Vases.

readily be supposed, consisted of a dark superficies, in which transparent figures were placed;—hence the Etruscan vases with red figures upon a black ground, or—of opaque figures moved behind a transparent canvas; and—hence those earlier vases with black figures upon a red ground. A narrow light border frequently encompasses the outline of the figures, but this interval only occurs between some part of the body (as the hair, &c.) expressed in shadow, and the ground of the vase thus serving as a luminous interval to mark the contour.”

The certificate of initiation was probably expressed on these memorials in the words “ΚΑΛΟC ΚΑΛΩC,” inscribed in transparent characters upon the vases of Nola.[§] The mystic doctrine of the immortality of the soul being allegorically expressed by an elegant group on the side of the vase, the painting itself was put for the religious opinion of the person, and the person was consequently represented by the vase.” The Hierophant, who personated the Δημιουργος,” or Creator, was the exhibitor of the Eleusinian shews,

§ P. 26. Many of the more curious were found at Aretium, or Arezzo, in Tuscany.

and the Mysta was the person to be initiated." Etruscan
Vases.
 Broad leaves of the aquatic Lotus were a symbol of creation; thus the perfect flower of the plant was a model for the bell-shaped vase, and the full or overblown flower is represented by the tazza or dish. It may be generally remarked, that the paintings upon the vases of Nola, whereon the ground is opake, exhibit allegorical scenes "in^h Inferis." The middle sized and small Sicilian vases on the contrary exhibit such as refer to Cosmogony, and these are frequently covered with very whimsical designs. The collector who may prefer entertainment and information to mere elegance of shape and ornament, might do well to confine his purchases to the latter class. Nature is subjected to the vicissitude of decay, inertion, and resuscitation. The most frequent allusion of these scenes is to the suspension of the powers of nature, and the restoration of the same by the interference of some vivifying agent. By far the most numerous class of paintings on Etruscan vases have been so designed as to elucidate this subject in one composition."

^h P. 48, note. The "Θεός Πόμπαιος," whose office it was to conduct the dead "ad Inferos."

Etruscan
Vases.




“ Figures are draped and naked, the former are generally considered in the inert, the latter in the resuscitated state, and many instances may be adduced where figures have been thus purposely contrasted.’ Let me add likewise, from the same authority, an explanation of some of the symbols, often seen detached upon vases, and which are specified by Clemens of Alexandria. The poppy was dedicated to Ceres on account of the infinite number of seeds contained in a single pod, and the pomegranate for the same reason represented the seeds of existence. The heart-shaped leaf is a substitute for a flame and a vivifying symbol. Ivy always denotes the shades, and is peculiar to Bacchus “ in Inferis.” By the mirror might be presented the “ simulachrum animæ ;” winged Genii denote the animating principle. Certain luminous spots, whether disposed in a circle, or expressed upon a leaf or chaplet, a girdle or scarf, were signs of the causes of vivification. Passeri explains the square windows in vases, to be the receptacles in the walls for the images of the domestic Larcs, which were only opened on festival days. The

ⁱ P. 61. D'Hancarville, T. 3. pl. 94.

ladder is a symbol of the Metempsychosis, of which the different stages are represented by its steps. The window denotes perfection, or the highest degree of it."^k

Etruscan
Vases.



Fictile vases are connected with the history of sculpture, in regard to design and modelling. Little doubt can be entertained, but that they suggested to the Greeks of a later æra, the formation of vases from a minute, to a much larger size than could be effected in pottery, and that the exquisite embellishment in basso-relievo was thus transferred, from a plain to a cylindrical surface. In that point of view they are connected with, or in fact are, the prototypes of sculpture.

The most celebrated collections of vases were those in the Medicean Cabinet at Florence, in the royal palace at Naples,¹ and those placed in the Vatican library by Clement XII, the greater part of which had been discovered in Tuscany. In the course of the last century, vaults and sepulchres were sought after with the greatest diligence and consequent success, and many vases of

^k P. 89, 95, 96.—

¹ *Picturæ Hetruscorum in vasculis*, Passeri, fol. 4 tom. 1767-70.

Etruscan
Vases.

equal merit and curiosity were sent into other countries and sold by the collectors. Mengs, the painter, supplied the Museum at St. Ildefonso. But the most assiduous ¹ investigator of these specimens of ancient art, was our own countryman, Sir William Hamilton, during his long residence as ambassador at the court of Naples. I shall subjoin the most authentic account I can procure of that branch of Vertu now preserved in ^m England. The imperial Museum at Paris is replete

¹ Antiquités Etrusques, Grecques et Romaines tirées du cabinet de M. Hamilton, fol. 4 vol. 1768, par D'Hancarville.

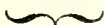
Recueil de Gravures d'après les Vases antiques, la plupart d'un ouvrage Grec, trouvés dans les tombeaux dans le royaume des deux Siciles, mais principalement dans les environs de Naples, pendant les années 1789 et 1790, tirées du cabinet de M. le Chev. Hamilton, publiées par M. G. Tischbein, Direct. de l'Acad. royale de Peinture à Naples. fol. 4 tom. 1792—1795.

^m Sir W. Hamilton's first collection was purchased in 1772, for the British Museum for 8000*l*. In 1796, eight large cases out of twenty-four were consigned to the Colossus man of war, which was wrecked on the rocks of Scilly. About 400 were lost, but fortunately those of the least value. Those which were safely brought to England were illustrated by Italinski, and subsequently purchased by Mr. Thomas Hope for 4000*l*. in 1801; of which 180 were sold at Christie's, in 1805. Nearly 200 had been previously disposed of, belonging to Messrs. Graves and Guy Head. Lord Cawdor's collection, consisting of more than seventy, was dispersed by auction. Fifteen of the more valuable are in the library at Wooburn-Abbey, and S. Rogers, Esq. selected others.

with the spoils of the whole continent, among which a large and admirable selection of Etruscan and Grecian vases, is not its least boast.

Pateræ are of Etruscan invention, but subsequently of Roman usage. Those of the Etruscans were sacrificial, and intended to contain libations, or to receive the blood of victims. They were of a circular form, shallow, and with handles, composed usually of fictile ware, but sometimes of bronze or the precious metals. Considerable information is given by them, both with respect to the arts and the written character. Many interesting parts of mythology and heroic history are delineated on them, with names superscribed in the most ancient characters. Fictile Pateræ have been abundantly found among the ruins of Herculaneum. One of gold, embossed with the triumph of Bacchus over Hercules, nearly a foot in diameter, is now preserved in the Imperial Cabinet at Paris.ⁿ

Pateræ.



ⁿ Millin Mon. Antiq. ineditis. T. 1. pl. 24.

This Patera of gold was discovered in 1774, at Rennes in Brittany, and weighed five marcs, three ounces and some grains, French. A bronze Patera, the story of which is either Paris and Helen, or Adonis with Proserpine in Inferis, found at Dodona,


Etruscan
Sculpture.

A remarkable distinction between the first and second Etruscan manner, both of design and sculpture, is, that the hair was disposed in minute rows of curls, as that of Hercules, in a bas relief on a square altar in the museum of the Capitol, and the skin of the she-wolf in the same collection, cast in bronze when the Etruscans exercised the arts at Rome°.

Their drapery falls universally into striated or serpentine folds, which hard manner some even of the Greek sculptors adopted in their figures of the deities, with reverence to high and venerable antiquity, as well as to distinguish them from mortals. Several connoisseurs have asserted that some of the vases so called were not Etruscan; many, however, which are genuine exhibit small figures and groups, such as are seen in intaglios, reliefs, &c. In Rome, there is not a single Etruscan statue extant; but, in the Florence Gallery, is one of Minerva, in bronze, of singu-

with eleven others, was brought from the Levant in 1796 by Mr. Hawkins. It is a singularly fine specimen. The others are said to have been sent to the emperor of Russia.

° Dionys. Halic. l. i. p. 64. Cic. Divinat. l. ii. c. 20. Orat. 3. in Catilinam.

lar curiosity, and another of an Haruspex, Arts of design in Greece.  having an inscription on the hem of his robe, which was found in the lake of Thrasymene.^p Still more remarkable is a Chimera, a bronze idol, inscribed on the right leg, dug up at Arezzo in 1553. It is supposed to have formed part of a group of Bellerophon. By statues only can the judgment be directed to a certain point of decision, by which a complete system might be formed of the designs of these artists.


So much has been premised respecting other nations before we treat of the Greeks, among whom the origin, progress, and decline of the arts may be more satisfactorily traced, by inquiring into their religious system, and history.^q

In order to consider the arts of design

^p Mus. Flor. T. 1. pl. 81. Guasco De l'usage des Statues, p. 141.

^q Memoires de l'Acad. Inscript. "Caylus dissert. sur la Sculpt." T. 25. "Sur l'art de sculpture des anciens selon Plin & Pausane," Id. T. 32. N^o 36. Baudelot D'airval. "Epoque de la nudité des Athletes dans les Jeux de la Grece," Id. T. 1. "The prodigious superiority of the Greeks over every other nation, in all works of real taste and genius, is one of the most curious moral phænomena in the history of man. Private manners co-operated with established religion to encourage the arts, and public institutions were equally calculated to form such artists as deserved encouragement," D. Select.

Arts of design in
Greece.



among the Greeks, and to account for their excellence in pourtraying the human figure, we must compare them with our idea of “the beautiful,” as it is dispersed throughout universal nature. When we have attentively examined that species of beauty in parts which is peculiar to the human form, we may determine with precision what are the outlines and lineaments which, in a whole, compose “the beautiful.” Unity and simplicity are the true principles of reasoning upon the existence of “the beautiful” in any object; and when these are connected by proportion and harmony, the effect is “the sublime.” We frequently mistake the perfect for the simply beautiful, which may be reduced to certain principles in practice, but can scarcely be defined.⁹

⁹ Cicero (*De Finibus*, l. ii. c. 4.) makes Cotta observe that it is more easy to say “what the divinity is not, than what he is”—an observation which may be applied to “the beautiful” in the arts, as being more easily felt, than defined. The most celebrated among the Greek sculptors observed and selected the beauties of nature without endeavouring to embellish them, an attempt which would have led them astray from truth. Their sole study was directed to a “good choice;” a name more just than the chimerical term “ideal,” so frequently employed by critics. “Lysippus, the greatest sculptor in Greece, boldly claimed the privilege of making men as they seemed to him to be, not as they really were.” D. Select.

The Greek sculptors, who excelled in beauty of contour, chose the season of youth for the best models of their deities, in opposition to some of the great modern masters, who have represented the muscles and veins in statues of every period of life. In youth, the aerial and the solid form seem to exist in the same body. Hence arose an abstract and metaphysical notion of an ethereal being substantiated and clothed in a bodily shape, but without partaking of the gross materiality or debility of human nature.^r

Definition
of Beauty.

Emeric David gives the following concise definition of the beautiful in idea; “Le nom de beau idéal considéré en lui même ne peut donc designer que le beau visible, le beau réel-le beau de la nature.”^s

Beauty, therefore, is of two species, ideal or abstract, and individual or personal. But nature fails in her end, from the accidents to which humanity is liable; so that we rarely see a form perfect in all its parts. There are heads and expression of countenance to be daily seen, which may rival the Florentine Niobe or the Vatican Apollo, but it is only

^r Cic. Nat. Deor. l. i c. 17.

^s Recherches, p. 285.

Definition
of Beauty.

partial beauty. To remedy this defect, the Greek statuaries, proposing to themselves objects of worship superior to nature, always represented them in the springtide of life and eternal youth. As the individual model could not be found, they applied themselves to the study of select parts in various bodies, and composed from them a more perfect form. The gymnastic exercises, especially those in Sparta, in which women publicly engaged, exhibited the most symmetrical human figures unencumbered by drapery, from whence the best examples might be selected. These spectacles offered a large field to be fertilised by the imagination.*

The gymnastic games afforded opportunities to these artists of observing the human form in every variety of attitude and action. But it was long before they learned to catch these transitory graces, of which they could

* Aristophan. Pac. v. 761. Consult Millin. Diction. des Beaux Arts, article "Ideal," for a correct and ingenious definition; and the Prelim. Disc. to the Dilettanti Selection, p. xi. "Homer's description of the Shield of Achilles certainly surpasses any thing then produced, and is, therefore, apparently intuitive. It must have excited the emulation, directed the industry, and stimulated the invention of succeeding artists to aim at ideal excellence, by constantly presenting to their minds this imaginary model of ideal perfection."

have no models, and which therefore could only be imitated by memory, and science directing a hand, perfected by long practice, so as to be able to convey at once form and dimensions to the conceptions of the mind, without obliging the eye to recur to its archetypes.¹

Definition
of Beauty.



Proportions which approach nearest to perfection constitute the beautiful, and are found only in the assemblage of what is remarkable in many different objects. Man cannot imagine any thing beyond the beauty of nature, and her defects are discoverable by him only from an attentive comparison of individuals with each other. For such examinations the customs of the Greeks allowed them frequent opportunity. Not only the public games above mentioned, but their dances, both comic and serious, presented to them a true picture of the passions, which their artists have so happily studied, and expressed with so much ardour and truth. They were by these means enabled to discover and compare the specific beauty exclusively appropriate to either sex. Notwithstanding the infinite variety of individual character

¹ D. Select.


Definition
of Beauty.

from which they borrowed single ideas, there resulted a whole, the parts of which had an exact correspondence, and all the symmetry of perfected nature. The ancients represented absolute beauty as independent of character, for when expression predominates over beauty, it is expression that is beautiful, rather than form or feature. No country called so much for the talents of sculptors as Greece, or rewarded them more liberally. Their statesmen, warriors, and victors in the Olympic games, were usually honoured by a statue. There they had models of athletic grace, exhibited in numerous individuals, and each of a distinct kind, which produced the happiest variety in their studies. In a nation where abstract beauty was so much admired, the artists had a single point of excellence only proposed to them, which was to adopt it, in its highest degree. They, of course, surpassed, and became models to all other nations. As most of those to whom statues were voted at the Olympic games were possessed of individual beauty, adapted

^u *Corpus hominis pulchrum est in quo non eminent venæ, nec ossa numerantur. Dial. de corrupt. Eloquent. Pliny, l. 36. T. 2. p. 651. "Pythagoras Rheginus ex Italiâ, primus nervos et venas expressit, capillumque diligentius."*

to the several exercises in which they were victorious, they presented to the sculptors a great variety of athletic forms, which might be combined, so as to compose a perfect masculine beauty. There are two principal epochs remarkable in the history of the Grecian mythology, the fabulous and the heroic times, both which contributed to the perfection of the fine arts. The muse of Homer illustrated sculpture, and from that period, ideas of the grandeur and majesty of a mythology which linked gods to men, assumed a character of interest, sensibility, and dignity, which exalted and ennobled the genius of the artist. The æra of the republics and the peace enjoyed, after the expulsion of the Persians, were equally auspicious to the progress of the arts.

Definition
of Beauty.



One statue only, in certain instances, occupied the whole life-time of the artist, or rather it was never submitted to the public as a perfect performance. A magnanimous endurance of bodily pain has been considered among the moderns, especially M. Angelo, as the noblest subject for a sculptor; but among the ancients an heroic ealm and a consciousness of an invincible, though suspended, force.

Definition
of Beauty.

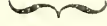


The first statues of the Greeks express only repose. The Laocoon and Niobe may indicate extreme suffering, but it is the vengeance of heaven that they represent, rather than the innate passions of the human breast. Traces of melancholy are seldom seen in their statues. Beauty was connected with religious opinions, and if artists were required to depict base or savage passions, they spared human nature the disgrace of them, by adding something of the brute, as in the case of satyrs and centaurs. In order to give to beauty the most sublime character, they alternately united, in the statues of men and women, the charms of both sexes; as in the warlike Minerva, or Apollo leading the Muses, in which strength and softness are blended together. It is a happy mixture of those opposite qualities, without which neither of them would have been so perfect.

After this slight sketch of the abstract or ideal forms, I shall add some observations, more in detail, of certain parts of the human body and their requisites to constitute beauty, in the opinion of the ancients. In minutely examining those members of the human figure, by which alone expression or action could be communicated to the mind of the specta-

tor, an opinion will be hazarded, as well of what determines the beautiful and the deficient in beauty, as of what distinguishes the antique from the modern.

Definition
of Beauty.



In the representation of “Hermaphroditus” the Grecian artist combined every beauty peculiar to either sex. It was a being in which were supposed to be re-united all the perfections attached to human nature, originating solely in the imagination. Two of these statues remain, that in the Villa Borghese, which is a copy, according to Visconti’s opinion of a bronze by Polycles, cited by Pliny. The other, now at Paris, was removed from the Florentine Gallery. An ingenious fiction of the union of soul and body was seen in the group of Cupid and Psyche. The finest of these (for there were many repetitions or copies) is brought from the Capitol to Paris. The ancient sculptor has mastered the great difficulty of placing two faces almost in contact with each other.

The primary parts in design are the head, the hands, and the feet.* In the head, essen-

* It is asserted by some authors, that ten times the length of the head is the just proportion of the human figure. Others say

Definition
of Beauty.

tial beauty depends on the profile, particularly on the line which describes the forehead and the nose, in which the least concavity or rise increases or lessens beauty in its degree. The nearer a profile approaches to a right line, it is the more majestic in one, and the more lovely in the other sex; to prove this proposition, we may only remark its opposite.

The forehead to be handsome should be low, an axiom so decidedly followed by the Grecian sculptors, that it now infallibly distinguishes the antique from the modern head. This axiom is founded on the tripartite division of the human countenance, as well as of the whole figure by the ancients; so that the

nine, or even eight times. The Apollo Belvidere and the Venus De' Medici have each more than the proportion of ten faces.

It would be a most desirable and useful work if an artist, as a man of science, would examine scrupulously the measures, general and particular, of the more celebrated statues, and engrave them upon a large scale of comparison, and in a manner more clear and methodical than has been hitherto done. Albert Durer and Leonardo di Vinci are unsafe guides, and a greater accuracy might be acquired than even that of Audran and De Piles. "Les proportions du corps humain mesurées sur les plus belles figures de l'antique par Gerard Audran, fol. 1683. Both these last mentioned authors were probably indebted to a treatise entitled, "Representation des diverses figures humaines avec leurs mesures prises sur des antiques par Bosse, 1656."



HD

LEUCOTHÔË *Graivis. Mutua vocabere nostras.*

Orbit. et. F. et. G. et. H. et. I.

nose should occupy exactly one third part of the face. When the forehead is high the want of proportion is easily discovered by concealing it about a finger's breadth, at the roots of the hair. That deficiency in symmetry was remedied by the Greek women, who wore a diadema or fillet, and we have the authority of Horace (no mean judge) that a low forehead was a principal constituent of female beauty.^y

Of Design.

But, to its completion, ringlets of hair forming an arch round the temples, and coinciding to perfect the oval of the face, were indispensable. A forehead so rounded was peculiar to the Greek female, and art readily adopted the luxuriance of nature. This shape of the forehead was considered as so generally requisite to beauty, that in no ideal head shall we discover the locks falling in angles on the temples; a singularity which

^y “*Insignem tenui fronte Lycorida.*” *Od.* l. i. 33.

In the bust of Ariadne in the Capitol, the true idea of Grecian beauty was displayed, which consisted of the expressive parts of the face, and a suppression of those which added little character to the countenance. The forehead is very low, and the cheeks are kept down. Ideal female heads have been, not unfrequently, styled “*Ariadne.*”

Of Design.

assists in the detection of modern heads engrafted upon antique statues. By the artists of the later ages this observation was either not made, or not adhered to.

The eyes vary in largeness as well in nature as in art, which is observable in the representation of their deities and heroes when they are set deeper in the head, than in nature, particularly in the colossal, or those statues intended for a distant view. Jupiter, Apollo, and Juno, have the eyelids acutely arched in the centre, and narrow at their extremities. In the heads of Minerva the eyes are as large as those of the forementioned deities, but the arch is less elevated, as demonstrative of modesty, whilst in those of Venus the shape of the eye is not so full, and the lower eyelid a little raised, which produces an air very characteristic of that goddess. Some of the Roman artists, as if ambitious of improving on the antique, have represented the eyes so orbicular, that they seem to start from their sockets, which may be observed in the Isis, at Florence. The pupil is rarely marked in genuine antiques, though many Greek as well as Roman heads, in imitation of the Egyptian, have eyes made of jewels or glass

to resemble the natural iris.² By examining many heads, it will be found that the ancients did not describe the eyes uniformly; and it may be concluded, that the sculptors in marble did not mark the pupils before the age of Hadrian, when it was generally done. The marking the pupils in Sculpture has but imperfect success, as it produces only an indeterminate effect, from an injudicious attempt to combine form and colour in one and the same object.

Of Design.

In the heads of statues, especially the ideal, the eyes appear to be more deeply set than in nature, which gives them an air of austerity rather than of sweetness. But these larger statues were usually placed distantly from the sight; and if the eyes had projected as in nature, all effect of light and shade would have been lost. The ancients appear

² This circumstance could not have been known to Shakspeare, but the co-incidence is striking.

“ in those holes

Where eyes did once inhabit, there were crept
(As ’twere in scorn of eyes) reflecting gems.”

Rich. II. Act IV. sc. iv.

The statue of Venus cælestis, in the Mus. Capitolin. had a diadem of gold, having holes for gems to represent stars, as she is described, *Odyss.* l. viii. v. 360. *Æn.* l. i. v. 415.

Of Design.

to have developed all the causes of natural or ideal beauty, even to the play of the eye-lashes. They preferred eyes that had an undulating motion, and those sweet inflexions, which are observable in the ideal heads of the first rank, such as of Apollo and Niobe, but particularly of Venus. Winkelmann remarks, that in the genuine Grecian heads, the eyes were usually flattened and drawn up obliquely, so as to be nearly on a level with the eyebrows. "The ideal head, distinguished from portrait, is proved by the indenture of the forehead, depth and curvature of the brows, and shortness of the upper lip."^z

Pindar^a describes beauty as residing in the eyebrows. It is formed by the regularly thin arch made by the hair, such as is still universal amongst the women of Scio, the Chios of antiquity, and others of the Greek islands. This strong contour of the eyebrows is expressed with great force, being merely a projection of the bone, particularly in Niobe and her daughters, at Florence. When the "sublime" in statuary

^z De Select. Pref.

^a Nem. 8. v. 8.

yielded to “the graceful,” by rounding and softening the parts which were originally marked out with severe precision, even the eyebrows were sculptured with more delicacy, in order to give greater softness to the whole air. This circumstance is remarkable in the Mercury of the Vatican, so long mistaken for Antinous.

Of Design.

Theocritus^b appears to have had a taste for eyebrows joining over the nose, as is common in Turkey, where the women encourage them to meet by various arts. In nature, they must be considered as a deformity, which late travellers have noticed at Constantinople; and the sculptors of Rome were of the same opinion, for though the eyebrows of Augustus were naturally joined, they corrected that defect in his statues: an air of disdain is expressed by the swelling of the nostrils, as in the Belvidere Apollo, whilst the general character of serenity is given in the forehead. The chin acquires beauty from its solid round form, and as it contributes to the apparent convexity of the cheeks, which in many heads, not merely ideal, but taken

^b Idyll. 8. v. 72.

Of Design.

from models in real life, seem to be disproportionately large. Yet the chin of the far-famed Venus of Medicis^c is positively squat and depressed. Nor is the dimple, feigned by the poets to have been made by the little finger of Cupid, to be considered, according to the practice of the antique, as adding to beauty.

The mouth of Venus is always indicative of her character, in the best statues. Praxiteles is said by Pausanias^d to have sculptured Diana with a most beautiful mouth; and Petronius^e Arbiter, in praising a handsome woman, attributes to her “*et osculum quale Praxiteles habere Dianam credidit.*”

In adjusting and describing the hair infinite care was taken by the best Grecian masters, as being not only in itself essen-

^c The exact height of the Venus de Medicis is four feet, eleven inches, and five lines English measure.

	F.	I.	L.	English.
The Braccia of Florence is	1	10	0	
Palma of Rome	0	9	2½	
Toise of Paris	6	0	0	
Foot of Do.	0	13	2½	

The statue abovementioned is therefore 2½ Braccia—6 Palme, 3 inches 4 lines—French feet 4 6i. 6l.

^d L. 10. c. xxxvii. p. 892.

^e Satyric. c. 126.

tially beautiful, but as heightening and relieving the effect and character in the first degree. Of Design.

As they exerted all their talents in the workmanship of the hair, there are many specimens of variety in the different epochas of Greek sculpture. In figures of the most antique style it is minutely curled; loose and easy when the arts were at their zenith, and curiously plaited or coiled round a single bodkin at their decline.^f The Deities were distinguished by a peculiar form and manner in which the hair was disposed, particularly that of Jupiter, which was never varied, as having no distant resemblance to the mane of a lion, seen in front. Phidias formed his Jupiter upon the model of Homer,^g and

^f It is evident from Pausanias and others, that the original Greek statuaries followed the description of Homer in designing the portraits of their deities. Lucian remarks, that they have strictly adopted his ideas of their features. Jupiter is always bearded, Apollo a youth, Mercury a stripling, Neptune with green hair, and Minerva with blue eyes; but this confirmed opinion applies rather to painting. Lucian de sacrificiis, T. i. p. 367.

^g Plutarch mentions, that when Paulus Emilius visited the temple of Olympia, he exclaimed, “The Jupiter of Phidias is the true Jupiter of Homer, *Αριστον τῶν γλυπτῶν Ομήρου*.”—Lucian.—

Of Design.

neglected no circumstance of the hair. Three distinct manners of describing the hair are noticeable in the statues of Apollo. It is tied in a knot above the crown of the head; it is raised above the ears to the summit of the forehead, or it is loosely curled all over. The hair of Bacchus is as long, more soft in its appearance, and less curled than that of the Delphic god.^h By close short hair over the brow, a full neck, and small head, the statues of Hercules are uniformly recognised, as communicating the idea of animal strength peculiar to the bull. That of Satyrs and Fauns, young or old, is rough, with the ends a little bent, in imitation of the skin of goats,

Macrobius, Sat. l. v. c. 15.—Vallcrius Max. Mem. l. iii. c. 7.—Quintil. l. 12. c. 10. “in gradus atque annuos totum comptum.” Virgil, in his imitation of the Jupiter of Homer, does not descend to the particulars of his beard, hair, and eyebrows, for which omission he has the censure of Macrobius, but the praise of Scalliger.

^h Ovid Met. l. iii. p. 421; Tibull. l. i. Eleg. iv. v. 33; and Martial, l. i. Epig. 125. Callistrati Statuar Desc. 2. Baccha.

“By sculpture, curly elastic hair is more accurately divided into masses, than it ever is by the unassisted hand of nature. Even the most regular arrangement of it into locks and ringlets has been employed by the great sculptors of antiquity with the happiest effect, which it never could be in painting.”

Knight on Taste, p. 192.

of whose nature they were supposed to have partaken. The hair of Mercury is not long, but thickly crisped and curled down the neck. When it was collected in a double knot and tied in the middle, on the crown of the head, it denoted virginity. Mr. Townley had a fine head of Diana so distinguished, now in the British Museum. The form of the crescent might have suggested the primary idea of attiring the head in a manner to resemble it—or it may be imitative of flames, and applicable to the vestal fire. Minerva has thick curls, which flow beneath the casque.

Of Design.


The hair of young females is lightly collected in a knot behind the head, and consequently without curls.^h The ancient artists, therefore, placed their hair in waves with deep cavities, which by throwing the masses into shadow, produced a beautiful variety. The moderns, to avoid the difficulty, make the hair like that of Fauns and Satyrs, and in female heads have few indentations, in consequence of which a great sameness prevails. By the ancient masters the ear was sculptured with scrupulous exactness. Winkelmann says, that a positive judgement concerning its beauty in

^h Crinis erat simplex, nodum collectus in unum.

Ovid. Met. L. 8. v. 320. Hor. Od. L. 2. Od. 2. v. 23

Of Design.

an intire state, may be drawn from any fragment which has an ear. In most of the genuine antique statues the ears are singularly handsome, but in those which have been restored, an inferiority of workmanship is instantly visible.

An attention equal to that with which they formed the head, the Greek sculptors shewed in the extremities of the human figure. Both in the hands and feet they employed consummate skill. Very few statues have been discovered of which the hands are preserved. Those of the Medicean Venus are, with the arms, restored as far as the elbow, but among antiques the best specimens are a hand of one of the sons of Niobe, at Florence, and of each of the figures composing a group of Mercury and a Nymph in the garden of the Farnese palace at Rome. In male figures an essential quality of beauty was the full and elevated chest; in the other sex uniformity and compactness. The anterior trunk of the figure was never distended by corpulence or repletion, but made to represent that of a man awaking from a placid and sound sleep.

The feet of the Laocoon (for expression of pain), the naked leg and foot of the Venus De' Medici, and that with sandals of the

Belvidere Apollo, are all exquisite in their several modes of appropriate beauty.¹ Of Design.

Hands of just formation and delicacy were greatly admired by the ancients, and Polycles and Praxiteles excelled in carving them. As we now speak of the hands by Vandyck, they by way of excellence spoke of those by the above-named artists, who were equally eminent in designing the extremities of the human body.^k

Absolute nudity was represented in statues, either from a pure love of what is essentially beautiful in human nature, or from the desire of retracing symbolical ideas, as connected with the mysteries of the pagan religion. It was certainly not the ordinary custom of the people, even in those countries where the arts were most cultivated. The warriors of heroic times are sculptured either totally nude, or very lightly draped. Of the first description, are the Argonauts and the chiefs who fought before the walls of Thebes, and at the siege of Troy. In the statues of the

¹ Emeric David, p. 350.

^k Ariosto appears to have taken his description from the antique

“E la candida man spesso si vede

“Lungbetta alquanto, e di larghetta angusta

“Dove nè nedo appar, nè vena eccede.”

Orlando Fur. C. vii.

Bas-relief.

Deities, nudity of forms produced beauty, but only as subordinate to an expression of dignity. The female divinities, excepting Venus and the Graces, are usually clothed, and Jupiter and Apollo are at least half-draped in the most admired statues of them.

Every nation of antiquity possessed Bas-reliefs in common with other sculpture: in point of priority it is the earliest mode, and presumed to have been antecedent to the age of Dædalus.^k Sculpture in relief is properly speaking that which is not insulated, but attached to, and forming a part of a ground or slab. This art received great improvement from the talents of Phidias^l and Mys, who appear to have worked together; and its final perfection from the hands of Polyclethus. It was applied to every material of sculpture, more particularly to bronze and marble, and to ivory by Phidias, in those exquisite bas-reliefs attached to the base of the Statue of Minerva.^m Frequently those on a larger scale, which ornamented the frizes and pediments of temples, were executed in

^k Em. David Rech p. 57.

^l In the 72 Olymp. 490. A. C. after the battle of Marathon.

^m "In ebore vero longe citra æmulum." Quint. 1. 12. c. x.

(terra-cotta) baked clay, tempered with gypsum, for that purpose. There are three distinct kinds:ⁿ 1. The high or full relief, in which the figures are nearly intire and seem to project from the ground. 2. The half or middle relief, in which exactly half of the solid figure is made prominent. 3. The low relief, in which the figures lose their projection, and are flattened to an equal surface above the ground. The ancients applied the first-mentioned kind of relief to architecture, and the last to interior decoration. In Egypt, Persia, and Greece, all the temples were so decorated. By the Romans this description

Bas-relief.

ⁿ Tabulæ marmoreæ sculptæ. Ernesti Archæolo. Alto relievo—Ronde Bosse—Anaglypha, used adjectively by Cicero, Epist. ad Atticum, l. 1. cp. iv.—2. Mezzo-relievo—3. Basso-relievo—Bas-relief—Applati.—


Toreuma & Toreutice, as adopted by Pliny, (l. 34. c. viii.) are always synonymous with the Latin, cælare-cælatura, and signify relief-work in silver, or other metals, and therefore usually applied to the embossing of vases and cups. Martini Excursus in Ernesti Arch. 8vo. p. 258. Heyne, Dissert. sur la Toreutique, attached by Janson to his edition of Winkelmann's l'Histoire de l'Art. Pausanias appears to have considered this kind of sculpture as of great excellence, and omits no opportunity of giving a minute description of the most celebrated works then remaining in Greece, such as the chest of Cypselus, the pediment and frizes, &c. at Athens and Elis. He has no specific term for bas-relief, unless “εργασματα” be used for designing them.

Bas-relief. of sculpture was chosen for sarcophagi and vases in a more elaborate and delicate style; and in a bolder manner, it was calculated to be placed at a greater distance or elevation for triumphal arches and columns. The relief which has a small projection is much more difficult to execute than that which is very prominent, because an air of nature and truth is required to be given to figures of just dimensions, but when of so little thickness, the grouping them so as to produce a picturesque effect greatly increases the difficulty. The Egyptians, and the ancient Greeks, in their earliest efforts made the bas-reliefs of inconsiderable depth, and frequently, instead of having a ground for their figures, contented themselves with merely engraving the outlines. The obelisks give us many examples. As in process of time this rude manner was improved in Greece, by disengaging the figures from the ground, the artists did not

Figelius de Stat. l. 1. " Quod sculpitur, figuras relinquit exstantes et ectypas (relief) unde sculptilia pro idolis et simulachris in SS. literis prohibita. Sculptura vero figuras deprimit, et sulcos lacunasve cavatas (intaglia) in matrice relinquit; ad contra nunc sensum vocabulorum hodiernus usus invaluit, qui sculptum dici vult, quicquid cavatur." II.

depart from their first principle of keeping the projections low, and as much as possible without under-cutting. The figures were all disposed in such a manner as that one should not be obscured by another, and that no part of any figure should be concealed. This practice, however, had no reference to the science of linear perspective, which was known to the ancients, but yet never applied by them to sculpture, as by the moderns, with imperfect success. A bas-relief should be viewed from a given point, seen from whence no part of it should be hidden by another. If it be too projecting it is probable that the figures of the foremost range will not accord with those which lie more flat upon the ground or entablature. The purity of the Greek forms may be expressed with very small projection.

Bas-relief.



To enumerate the most celebrated works in this branch of the art, either described in the writings of the ancients or preserved in museums, would by no means come within the scope of this inquiry. The greater part of the far-famed reliefs which were attached to the Parthenon at Athens are now in this kingdom, and will be particularised in their place. The Panathenæum, a fragment of

Terra-
Cotta.

the exterior frieze, has been removed to Paris.¹

It is well known, that in the most flourishing æra of the art, the first thoughts of many celebrated sculptors were executed in argilla, or pipe-clay, hardened by fire.ⁿ As these have been found with a perforation, it is probable that they were frequently hung up in the working-rooms, to be used as models. This was a favourite material, in which the greatest masters exhibited the most beautiful conceptions of subjects, afterwards committed to bronze or marble. It is recorded by Strabo,^o that, in searching among the ruins of Corinth, specimens of terra-cotta were as often discovered as those of bronze. So perfectly designed and finished were these works in terra-cotta, that Winkelmann, after all his experience, asserts that he never found one positively inferior, which can be by no means said of bas-reliefs in marble. The largest

¹ A general reference is made to the very numerous and excellent engravings published in Italy, and to those of the national Museum at Paris. Zoega has lately published some of great curiosity engraved by Piroli.

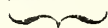
ⁿ Pausanias calls them “*αγαλματα εκ πηλς*,” many of which were of high antiquity, l. i. c. ii. and the artists “*Πηλοεργοι*.” The word “*Κεραμος*” has been translated “terra cotta.” Millin Dict.

^o L. 8. p. 381.

and best collection of them was in the Villa Albani at Rome, to which the Townleian, now in the British Museum, are equal in excellence though not in number.

Bas-reliefs.

As most of the bas-reliefs preserved to this day are wrought on marble, it may be necessary to observe, that the most exquisite workmanship was employed on the bases of statues and on altars, while the larger kind was peculiar to architecture. The compositions on the Roman sarcophagi, certainly inferior in point of execution, are many of them copied from originals of the first Grecian schools. From these may be collected much information concerning the arts from their earliest period, and many mythological inventions which single or insulated figures could not describe. The more known or interesting of these were selected and formed into groups, so as to represent the circumstances of heroic story; and consequently from an accurate comparison with bas-reliefs, many newly discovered statues have been appropriated and ascertained. A similar elucidation has been given by Cameos and Intaglias, and no collection of sculpture has been deemed complete in which they did not abound.



Terminal or Hermæan Statues,^p as before noticed, were formed by oblong or square stones with the head only affixed, and truncated at the shoulders. They were so denominated, because in the infancy of the art, the first head so placed was that of Hermes or Mercury, which was of wood. When carved afterwards in marble, the usage of them originating at Athens, the ancient rude shape of the trunk was retained, but the heads were elaborately finished. They became frequent in consequence of the Olympic victors, but under the auspices of Pericles were made almost peculiar to heroes, philosophers, and eminent men. Double heads with the occiput conjoined are of early Greek origin, and anterior to the Roman idea of

^p D'Hancarville. Coll. Hamilton. V. I. p. 128. 1766.

The most ancient Hermes mentioned by Pausanias was that styled *Κιδαρίας προσωπον*," l. 8. cxv.; and in the 32d chapter of the same book he gives a more minute description, "*Αγαλμα Λυμνωνος τοις τετραγωνοις Ερμαις εικασμενον*," l. 9. c. 40. Double Hermæan are Herodotus and Thucydides in Mus. Cap. T. 556. pl. 12. Epicurus and Metrodorus, Homer and Archilochus, Mus. Pio-Clem. The art of portrait, by taking off the features of any face, was the original invention of Lysistratus, the brother of Lysippus: "*Hominiis autem imaginem primus omnium expressit, cerâque in eam formam gypsi infusâ emendare instituit Lysistratus Lysippi frater*," Plin. l. 35. Andrea Verocchio, who died in 1488, restored and practised it first among modern sculptors.



ΑΣΠΑΣΙΑ

Janus. Such are common both on Greek coins and Roman medals.

Busts.

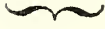


Busts,¹ which exhibit the head, shoulders, and breast, were more generally applied to portraits of men and women, and are not of remote antiquity. They were probably invented as a certain improvement on the Hermæan shape. No term, neither Greek nor Latin, exactly defines, without circumlocution, what the moderns call “a bust.” This description of sculpture appears to have been little known in Greece before the reign of Alexander, when it was in use. It became a Roman fashion about the end of the consular æra, but prevailed to a great extent under all the emperours. Many busts in the villa Albani, and other collections, have the breast of alabaster with the head of bronze, or are

¹ The term “Πεσομομή” has been applied to busts, but is not found in the Lexicons of Suidas or Hesychius, and would be sought for in vain among the more ancient authors. Pausanias uses the same circumlocution as respecting bas reliefs. One of Ceres he remarks as “αγαλμα σσον ες στήρνα,” l. 9. c. 16.; and another of Homer at Delphos “εικονα Ομηρου χαλκην επω στήλη.”—

“Vultus” is applied to a bust either carved from life, or in reliefs, and sometimes “Thoraces,” from including the breast. It is probable, that “Bustum,” the table-tomb upon which “images,” or wax portraits, were placed, gave a generic name to that description of statuary, which has prevailed since the middle ages.

Heads as
fragments.



composed of white and variegated marbles. In point of taste, the Greek terminal form is preferable to the Roman of making the bosom and drapery circular; to be feebly supported by a kind of pivot.

In many modern collections are seen heads mounted in the same manner. These are fragments of statues, perhaps superior in every degree to any which have been discovered in an intire state, or which have been successfully restored. Such a decision is authorised by several in the Townleian Gallery; and thus detached, they may be contemplated with greater satisfaction, than when arbitrarily engrafted upon a statue to which they never could have belonged.^r This practice prevailed very generally in modern Rome with certain sculptors, whose ingenuity exceeded their knowledge of mythology or the history of their art.

Work-
manship,
polish, &c.



Sculpture was distinguished as a liberal profession for nine hundred years before it reached its eventual point of ^sexcellence.

^r Plin. Epist. l. 2. epist. 5. Etenim si avulsum statuæ caput aut membrum aliquod inspiceres, non tu quidem ex illo posses congruentiam æqualitatemque deprehendere, posses tamen judicare, an idipsum satis elegans esset.

^s D. Select Pref.

Phidias enjoyed the patronage of Pericles, and Lysippus of Alexander, and the greater masters, according to Lucian, were regarded by the people at large, with an admiration scarcely less enthusiastic than that paid by them to the deities, whose statues they had made.^t In Greece there were no public academies in which the art of sculpture was gratuitously taught. Each pupil paid his master; for it was held as a maxim by that wise people, that lessons which are purchased are the most valuable. It was the custom with most sculptors of eminence to instruct only their own children or relatives, excepting where the individual appeared to possess talents, such as are required to form a superior artist.^u Pliny^x says, that Pamphilius, the successor of Eupompus in the school of Sicyon, received no pupil for less than an attic talent^y for ten years instruction. From this practice many good effects were derived; the number of acade-

Work-
manship,
polish, &c.

^t De Imag. p. 4. " Προσκυβονται γαρ οὗτοι μετὰ τῶν θεῶν." Em. David. Recherches, p. 1-19.

^u Id. Sect. I. P. ii. p. 169.

^x Docuit neminem minoris talento annis decem, l. 35. c. 10.

^y 195l. 16s. 8d. sterling, according to Em. David.—D'Han-kerville says only 177l. 6s. 8d.

Education
of artists.

mies introduced an advantageous rivalry; if it did not diminish the number of artists, it regulated the proportion of employment which each master might reasonably expect.


There is ample evidence that the Greek artists made models of some soft material from which they formed their statues and bas-reliefs in marble. Argilla,^z or white clay, was used, and wax very frequently, being, on many accounts, to be preferred. Statues wholly composed of marble do not appear to be fixed with accuracy to an æra prior to that of Phidias; before that time members only were marble, which were jointed to figures of wood or terra-cotta, rivetted together with iron.^a It is not certain, that the invention of Malas of Chios extended to a perfect statue of marble.

^z Ernesti Arch. c. vi. "Plastice" et excurs. Martini, p. 285. Pausanias asserts that the most eminent modeller "*εἰπερ τις καὶ ἄλλος ἀγαθὸς τὰ ἐς πλαστικὴν*" was Pythagoras of Rhegium, who learned the art from Clearchus of Rhegium, the pupil of Euchirus, a native of Corinth. His masters were Syadra and Charta, Spartans, l. 6. c. 4. This deduction seems to prove that the art originated with the last mentioned people.

^a Guasco De l'usage des Stat. p. 143. Pausanias, l. 3. c. 15. gives a particular instance of this method. It was called by the Latins "*ferruminatio*."—*κελλησις—συναρῆς*.

The practice of polishing figures of marble appears to have been general. Polished marble receives less damage from dropping water or dust than when rough hewn, and preserves its smooth surface for a great duration. This manner of workmanship is, therefore, peculiarly suitable to statues intended to be placed in the open air. The figures on the Monte Cavallo at Rome, were once as finely polished as the Apollo or Venus.^b

Education
of artists.



We shall readily believe that the science of anatomy was taught in the schools of sculpture, for the love of the art had acquired all the means of knowledge necessary to its end. Galen asserts, that he had composed a treatise on anatomy for the improvement of artists.^c

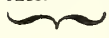
Many, when struck with the exquisite beauty of the Greek statues, are unwilling to allow that they were composed from living models only, and would persuade themselves that the mathematical canons, such as Polykletus invented,^d give the measure not only of the principal parts of the human body,

^b Em. David, p. 217. p 176.

^c P. 179.

^d P. 192.

Description
and
size of Sta-
tues.



but even of their minutest subdivisions, and that the finest figures of antiquity were made merely with the compass, and from general rules and tables of proportions. This opinion is not exclusively just; but it is yet certain that geometry made a necessary part of the elementary education of a young artist. It nevertheless appears to be an admitted fact, that the Greek statuary, whatever the force of their genius, or the extent of their science might have been, took their measures from a living model. And it is no less probable, that the mathematical canons which were composed, and the writings of masters on the harmony of proportions, first called by them "Symmetry," served for rules of comparison, but nothing more.*

The religion of the Greeks was historical, and consequently much more favourable to

* Winkelmann supposes that the foot served the Greeks as a measure for all their larger dimensions, and that their sculptors regulated their proportions by it, in giving six times its length, as the model of the human figure. Vitruvius confirms this opinion: "*Pes vero altitudinis corporis sextæ*," l. 3. c. 1. and by the beforementioned antiquary it seems to have been thought, that the foot was a measure more determinate than either the face or the head, according to the usage of modern statuary, which appears to be preferable, because the foot is certainly liable to more variation from accident than the others.

sculpture than the astronomical religion of the Egyptians.^f They not only attributed to their deities the human form, but decided upon the kind of beauty which should be appropriate to each of them, as it related to their functions, their propensities and their habits. When statues were deposited in temples, the coarse figures of antiquity were no longer copied, but the imagination of the poets inspired the artists with the precise character under which each deity ought to be represented. The same principle was applied to the representations of heroes and the history or allegory which belonged to them.^g Of statues there are several kinds

Description and size of Statues.

^f "Chaque temple est d'une telle égalité dans toutes ses parties qu'ils semblent tous avoir été sculptés de la même main ; rien de mieux, rien de plus mal, point de négligence, point d'élans a part d'un génie plus distingué." Denon Voyage dans l'Egypte, Fol. p. 158. Herodotus—Plato de Leg. L. 2.

^g Jansen Recueil des pieces interessantes, 8vo. 1796. T. vi. p. 284. Discours par Heyné.—These several kinds are thus discriminated in the modern vocabulary of the arts. 1. Colossal. 2. Heroic, or large life.—3. Life.—4. Small life. The third description or portrait was called "Iconicæ," Sueton. Vit. Caligulae 32 ; and by the Greeks, Εικονες—Ισομετρηται" and "Ανδριανται," Pausan. 1. 6. c. 1.—He applies the term "Αγαλμα" originally meaning "ornamentum" as a general term to the statues of deities and heroes, without particularising their size farther than "μεγιστον των χαλκων αγαλματων τε Διως & αγαλμα Διως

Description
and
size of Sta-
tues.



with respect to their size and habit. Colossal figures, such as the Jupiter and Minerva of Phidias, were many feet in height, and resembled structures from their complicated materials. Others of marble and bronze^a are minutely described, of which a judgement can now be formed by enormous fragments in marble or porphyry, preserved at Rome. There are yet others of considerably less dimensions, which have descended to us in a more perfect state, and are now called

μικρον," l. 5. c. 25 ; but he notices the material "*εικονες χαλκαι*," and "*Αγαλμα λιθς λευκς*." It has been obligingly suggested by a friend intimately versed in all that relates to the arts, that the difference between "*Signum* and *Statua*" is, that the first is the general term for all representations in bronze or marble, and "*Statua*" for those of men and gods ; the one the genus, and the other the species. Aldi Manutii de signo et statuâ in Sallengre's *Novus Thesaurus Antiq.* But it does not appear that the ancients nicely observed the distinction ; for Cicero, in his speech "*pro domo suâ*," employs them without restriction. Figrelus, "*de Statuis*," makes the following discrimination. "*Simulachra*" apply to the gods, and are synonymous with "*Ειδωλα*," which are of those only to whom some worship was offered. Suetonius, speaking of Julius Cæsar, relates that he allowed his to be "*statuam inter reges, simulachrum juxta Deos*." *Statuæ* are only of gods and men, *signa* of gods, men, and beasts. The terms "*Ειδωλα*" belonging to gods. "*Ξιανα*" to heroes ; "*Ανδριανται*" to men ; "*Δεικελα*" to wise men ; "*Βρετα*" to men of merit. II.

^a "*Stabunt et Parii lapides, spirantia signa*."

Virg. Georg. l. 4. v. 34.

"*Spirantia mollius æra*." *Æn* l. 6. v. 845.

“ Colossal,”—among them the Hercules Farnese, &c.

Descrip-
tion and
size of Sta-
tues.

Those which exceed the common stature of man in no great degree are termed heroic. The next is the portrait or exact size of the human figure, which was originally taken from Athletæ, who had been thrice victorious in the Olympic games. No description of statuary is so frequent as this, among that which has remained to us, particularly of the lower ages of Rome. Figures in bronze or marble, the height of which does not exceed three or four feet, abound in all collections. And lastly, the Lares or Penates, which are usually of bronze and very small, formed upon a scale of a few inches only.

Statues without drapery are confined to the representation of the deities male and female, heroes, Olympic victors, Genii, and the characters employed in the most ancient mythology or heroic fables. The Roman emperours and individuals of the Augustan family who affected deification, were always so represented, and usually with the pallium thrown loosely over the left arm. Draped figures, among the Greeks, were those of the greater male deities, and of the female, excepting Venus, who under the denomination of Urania or Cælestis was clothed from the

Descrip-
tion and
size of Sta-
tues.



waist downward. The Romans were sculptured, both in their statues and busts, in the vestments which bore the most scrupulous distinctions relative to their rank and character. There were few deviations from this costume, excepting in the above-cited instance. In the early ages, the artists directed their skill to the resemblance of horses, principally in bas-reliefs, and advanced from the imaginary form of centaurs so described in the earliest instance, to the equestrian statue, in honour of the Olympic racers.

Of the statues worthy of notice, which even after the successive alienations made by their conquerors remained in Greece to the days of Pausanias, his exact enumeration excites our admiration, both for their great number and excellence. If any credit be due to the statements of ancient writers respecting the value of particular statues, their frequency will be found to be equally a subject of wonder. So great was the estimation of a far-famed statue with the city who possessed it, that the liquidation of a public debt has been refused in exchange for it.^b Polycle-

^b Nicomedes offered the Gnidians to pay all their debts if they would give up to him the Venus of Praxiteles, to which proposal they would not consent, Plin. l. 36.

tus is said to have received a hundred Attic talents for his "Diadumenos," a figure of a youth.ⁱ The original value increased with age, and Cicero inveighs against Verres for having pretended to buy, at a price so far below it, some of the best works of the best masters.^k

Value and
number of
Statues.

Athens, when in her zenith, is reported to have been like a single temple, stored with the most celebrated efforts of genius and skill, applied to sculpture, and to have contained three thousand statues in the public resorts only, within its walls,^l in palaces, porticos, and theatres.

According to the testimony of ^m Cicero when speaking of Athens, by these monuments of art, travellers were instructed in the history of that country, and the virtues by

ⁱ D'Hankerville, p. 476, estimates 100 Attic talents at 425,618 livres—17,734l. 1s. 8d. sterling.

^k "Cupidinem Praxiteles HS.MDC. Only 12l. 18 Shillings according to Arbuthnot. Verri vendita sunt H-S. VI. Mill & D. hæc omnia signa Praxitelis Myronis, Polycleiti, &c. 529l. 2s. Quis vestrum igitur nescit quanti hæc estimentur? In auctione signum æneum non magnum H-S. CXX. millibus (1259l. 3s. 4d.) venire non vidimus? Cic. in Verrem. l. 4. p. 359.

^l Em. David Recherches.

^m "Quâ cumque ingredimur in aliquam historiam vestigium ponimus." Cic. De Fin. L. V. Guasco De l'usage des Stat.

Origin of
Sculpture.

which its prosperity was established. Trophies and statues were every where seen, raised by a grateful nation in honour of those citizens whose life or death presented examples worthy of imitation, and their numerous sculptors exerted their talents to advance the true purpose of the arts, the promotion of public virtue.





SECTION II.

THE proposed limits of this essay will not be exceeded by offering a summary view of the distinct schools of sculpture in Greece, and the æra of each, enumerating only their more famous masters, with remarks on their works, or rather on the copies, which are supposed to be genuine, and which still remain. The clearest light held out to us, in this investigation, is by Varro, Pliny, and Pausanias, and incidentally, by Cicero and Quintilian.^a In the thirty-fourth book of his Na-

Schools of
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in Greece.

^a Several passages relative to ancient Sculpture will be found in Lucian, Athenæus, Strabo, Anthologia Brunkii, Callistratus, and Clemens Alexandrinus.

Schools of
Sculpture
in Greece.

A.C.N.
1400—
1000.

tural History^b, Pliny treats of statues properly so called, as composed of bronze, and in his thirty-sixth, of those carved or sculptured in marble.^c Many interesting criticisms in his terse language, enliven a very numerous catalogue of names of artists, chiefly indeed of those, whose works had been removed from the Grecian cities to Rome before the Augustan age, and of the Grecian school of sculpture, established in that capital. Heyne has decided that his chronological series is inaccurate, having been gathered from various authors, without sufficient examination and comparison. Pausanias is a safer guide, as he visited in person the cities of Greece, in which these stupendous efforts of art were deposited, and as he seldom departed from

^b C. VII. De Antiquis Statuariis.

^c C. IIII. "Laudati in marmore scalpendo. C. V. Nobilitates artificum in marmore."

"Des époques de l'art chez anciens indiquées par Pline par C. G. Heyné, published by Jansen. Recueil de pieces interessantes, T. iii. p. 1.—"Des auteurs dont Pline s'est servi dans son Histoire de l'art," T. iii. p. 101.

Plinius Secundus lost his life during the first eruption of Vesuvius, A.C. 79, the first year of the reign of Vespasian, having been born in that of Augustus. Plin. Epist. I. iii. epist. 5. which gives an account of his literary works, "nihil enim legit quod non exciperet."

a faithful though concise narrative of all that he then saw.^d

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Prometheus is said to have been contemporary with Moses, and the first maker of idols having intirely the human form, if the mythological account of Vulcan and his works be rejected.^e The most ancient piece of sculpture mentioned, was the coffer of Cypselus, dedicated and preserved in the temple of Juno at Olympia, which was composed of cedar, ornamented in bas-relief of gold and ivory.^f The artist is unknown. The subject carved on the four sides was the history of Gods and Heroes, some of the figures were embossed in gold and others wrought in the wood itself.

In the first æra of sculpture in Greece, three schools of design appear to have been established: in the island of Ægina; at Corinth; and at Sicyon.^g As to the priority of the two first mentioned there is some

^d “ Les livres qui nous avons de Pausanias commencés sous le regne d’Hadrian ne furent finés que sur la fin du regne du Commode vers l’an 193 de nôtre æra.” D’Hankerville recherches sur l’origine des Arts.

^e Millin Dict. Mythologique “ Labda” Heyne Diss. Iliad Σ. v. 590, for a description of the works of Vulcan.

^f Pausan. L. 5.—17.

^g Winkelmann. Mon. ined. Tratat. prelim. p. 63.

Schools of
Sculpture.

ΔΑΙΔΑ-
ΛΟΣ.

A.C.1400.

doubt, if it be allowed that Dibutades preceded Dædalus, and if he did not, the wonder excited by his making the celebrated medallion from a shadow against the wall, could not have been so great, after the invention of the art.^g The school of Ægina traced its origin to Dædalus, whose existence is controverted by several mythologists. He is personified by ^hVirgil, and his voyage and adventures in Crete are well known. A second Dædalus of Sicyon certainly existed about the 90th Olympiad, but not as the master of a distinct school.ⁱ Pliny considers the island of Delos as the nurse of the art of casting in ^kbronze. Statues in wood, the principal and best authenticated of the works of the first Dædalus, remained until the latter empire. They are said to have been large, with eyes blinking, as those of the Chinese.^l

^g Watelet. Dict. "Sculpture," Athenagoras Legat pro Christ. p. 60. ed. 1706.

^h Æneid, L. 6. v. 14—33. Story of Pasiphae "casus effingere in auro."

ⁱ Fine Sculpture of any kind is called "Δαίδαλα." Iliad E. v. 60, and Ξ v. 179. Pausanias confines the expression to works in wood and stone, representing heroes, "τα ξύλινα ἐκάλουν δαίδαλα," l. 9. c. 3. 40.

^k Antiquissima æris gloria Deliaci fuit, l. 34. c. 2.

^l D. Sel. "οἰμῶσι μεμυκότες."

The next artist who occurs, though of uncertain date, is Smilis. Pausanias notices a statue of Hercules in wood, which was rudely executed, but had a certain air of divinity.^m After Dædalus and Smilis, several ages elapsed during which the name of no artist is preserved, notwithstanding some works in sculpture remained, which simply prove that the art was known, rather than that it had made any progress worthy remark.

Schools of
Sculpture.

ΣΜΙ-
ΛΙΣ.

Rhæcus, a native of Samos, appears to have been the first sculptor, whose date may be placed after the siege of Troy. Pliny says,ⁿ that he flourished before the Bacchiades were expelled from Corinth, which happened in the year 663 before the Christian æra. He was the first who wrought in brass, and invented the art of modelling. As he made statues in wood in an imperfect manner, it is improbable, that he formed at once a model from which he might work with more success in other materials.^o He was likewise an architect, and built at Sa-

ΡΟΙ-
ΚΟΣ.

Olymp 1.
A.C. 777.

^m L. 2. c. 4.

ⁿ L. 35. c. 6.

^o It is certain that the most ancient statues of metal were composed of separate pieces, hammered out or hewn and then rivetted or soldered together, “σπυργαλατα και σιδεροκολλητα.”

Schools of
Sculpture.

ΤΗΛΕ-
ΚΛΗΣ
καὶ
ΘΕΟ-
ΔΩ-
ΡΟΣ.

Olymp.
15—22.
A.C.
717—685.

mos, the largest temple noticed by Herodotus.

Telecles was the son of Rhæcus and the father of Theodorus, the earliest artists of the Samian school.^p They studied in Egypt, and were probably imitators of the Egyptian manner previously to that admirable improvement in the art, which distinguished the Greeks. The Egyptian sculptors seem to have taken their models more from the fixed posture of mummies than from living forms in action. Some confusion has occurred between this Theodorus and another highly celebrated by Pliny. A proof that he has made an individual out of two artists, is that he praises Theodorus of Samos, for the exquisite minuteness and delicacy of his work in statuary, by which the ruder age has never been characterised. The labyrinth of Samos was probably of his architecture.^q As

The history of casting statues in moulds, formed in clay, is involved in uncertainty, concerning which even Pliny, though assisted by books lost to us, could not fix the various dates, nor reconcile the chronology.

^p Pausan. l. 3. c. 12. l. 8. c. 14. l. 10. c. 34. Herodotus, l. 3. c. 41. L'archer's Hist. Herod. v. 7. 601. Guasco, p. 395, reports, that the statue of Apollo at Samos consisted of two pieces, the upper of which was wrought there, and the other at Ephesus. Watelet Dict. v. 5. p. 493, from Diodorus Siculus, supposes that the figure was divided longitudinally.

^q Watelet's Dict. v. 5. p. 589.

the art of fusing or rather forging bronze was invented by Rhæcus, it gained considerable improvement in the school of his¹ descendants.

Schools of
Sculpture.

Pausanias, who records them, observes that their bronze statues were composed of the members distinctly, which were afterward rivetted together. The celebrated emerald in a ring of Policles, and the large patera of silver presented by Cræsus to the temple at Delphos, were engraven likewise by the earlier Theodorus.

If Glaucus of Chios be accurately placed about 700 years before Christianity, he must have been contemporary with them, and the author of a more ingenious invention, that of soldering with tin or iron, so that the junctures should not be discerned, for Pausanias expressly says, that neither clasp nor rivet was made use of.²

Malas of Chios was the ancestor of four generations of able sculptors established in

MA-
ΛΑΣ.
Olymp. 38.
A.C. 649.

¹ The more celebrated of his pupils was Learchus of Rhegium, to whom the invention of soldering is equally attributed. But the art of laying one metal upon another appears to have been known in the days of Homer. Such was the cup of Helen brought from Egypt, *Odyss.* Δ. v. 132. A bowl mentioned, v. 615. and the bed of Ulysses ψ. v. 200.

² L. 15. c. 16. “ου περοναις η κεντροις, μωτη δε η κολλα συνεχσει τε, και εστιν αυτη τω σιδηρω δεσμος.”

Schools of
Sculpture.

ΔΙΠΟΙ-
ΝΟΣ
κα
ΣΚΥΛ-
ΛΙΣ.

Olymp. 55.
A.C. 557.

that island, who first applied the beautiful marble in which it abounds, to the purposes of art. The silence of Pausanias concerning him induces a belief that the invention belonged rather to his successors, and none of his works are specified. The school of Chios was soon identified with that of Ionia.

Dipoenus and Scyllis were brothers and natives of Crete, and were known before the reign of Cyrus, the Persian king. Pliny remarks that they studied at Sycion. Their celebrity originated in the number of their works in ebony and ivory, and of their scholars.[†] At Argos were the Dioscuri composed of those materials, Castor, with his wife Hilaira and their son Anaxas, and Pollux, with Phœbe and their son Mnasinous, their horses were of ebony inlaid with ivory.^α This circumstance proves that such a mixture of materials was consonant with the taste of the early Greeks, which was by no means correct in that æra. At that time ivory was inlaid or laminated with gold “*ex auro solidoque elephanto.*”^χ Theocles of Laconia,

[†] Malas, Micciades, Anthermus, Bupalus, Anthermus.

^α L. 2. c. 22. c. 32.—1 5. c. 17 —1. 6. c. 19. Clem. Alexand. Protrep: p. 41. edit. Potter.

^χ Georg. 1. 3. v. 26.

who was of the school of Scyllis, finished at Olympia figures of the Hesperides of bronze and gold. By the talents of these ingenious men, no less than on account of her priority, Sicyon obtained the honourable appellation of the mother of the arts; and after several generations, Aristocles the brother of Canachus, likewise famous, presided over the same academy with undiminished reputation. From these auspicious dawns of the arts three distinct schools arose, one of which was the Ionian, the others were fixed at Athens and at Sicyon, each of them shining with nearly equal splendour for many ages.

Schools of
Sculpture.

Marble was first used in preference to wood or bronze by Bupalus and Athenis, the sons of Anthemus, and excellence was first acquired in that material, in the Ionian school. Bupalus made the statue of Fortune at Smyrna, with a sphere on her head serving as a gnomon, and the horn of plenty in her hand, where likewise were his three Graces in gold, or, it may be presumed, gilded or laminated only. Of the works attributed to the Ionian school several were removed to Rome by Verres, and placed afterwards in the gallery of Augustus, which had not been so removed,

ΒΟΥ-
ΠΑ-
ΛΟΣ.

Olymp. 65.
A.C. 517.

Schools of
Sculpture.

had they not possessed considerable ^y merit. A tradition, is retained by Pliny that he made a Diana, the face of which appeared to be sad to those who approached, and cheerful to those who departed, which Falconet endeavours to account for,—a tale unworthy of credit.^z

A period of more than twenty Olympiads elapsed from the æra of Bupalus to that of Phidias, during which a few artists only are recorded to have distinguished themselves. It included, according to Winkelmann,^a the date of the ancient style—the “rudis antiquitas of Pliny,” yet among these artists, an illustrious exception is made by Dionysius of Halicarnassus, in favour of Calamis and Calimachus, who are praised for the lightness and elegance of their works. By the latter is a bas-relief of Bacchanals inscribed with his name, in the capitol at Rome. The style

^y They are said to have modelled a portrait of the poet Hipponax, who was singularly ugly, and who in revenge composed a satire against them, which occasioned their death. Hor. Epod. Od. 6. Plin. l. 36. c. 5. Who adds, “quod falsum est.” Anthol. Græc. l. 3. c. 25. The name of Bupalus is inscribed on a plinth which was found near a statue of the crouching Venus. Mus. Pio-Clem. v. 1. t. 10. Mus. Napol. N^o 54. And likewise on the plinth of a group of a Satyr and Nymph, at Ince-Blundel, Staffordshire.

^z L. 36. c. 5. Dict. de Watelet, v. 5. p. 595.


^a Plin. l. 34. c. 19. Winkelmann, Trat. prelim. p. 65.



ΔΗΜΗΤΡΟΣ ΕΠΙΧΛΗΣΙΝ ΕΛΕΥΣΥΝΙΑΣ ΕΣΤΙΝ ΙΕΡΟΝ

and manner of individual artists indicate, in a certain degree, the period of their existence, when other proofs are wanting; and the discordance of dates which sometimes occurs in the history of the arts in Greece, is augmented by the inattention of their authors to the following circumstance. They have not observed with due precision, that the same inventions have been practised in the several provinces of Greece, in distinct epochs, the difficulty of verifying which is extreme.

Schools of
Sculpture.



Dameas of Crotona made a portrait, or iconic statue of Milo the Athleta, who had been six times victorious in the Olympic games. He is said to have carried this statue on his shoulders to Altis, where it was decreed to be set up; one of many proofs of his extraordinary strength.^b

ΔΑΜΕ-
ΑΣ.

Olymp. 67.
A.C. 509.

There were five exercises which were distinguished above others in the games of Olympia and Nemea, and the man who excelled in all of them was styled “Pentathleta,” and celebrated in every region of Greece.^c To have gained three prizes was

^b Paus. l. 6. c. 14. Milo is the subject of one of the celebrated works of P. P. Puget, in the gardens of Versailles.

^c Among the Greeks five kinds of games, Πενταθλον or Quinquertium were particularly honoured. 1. The race on horseback, in a chariot, or on foot. 2. Leaping. 3. Throwing the quoit.

Schools of
Sculpture.

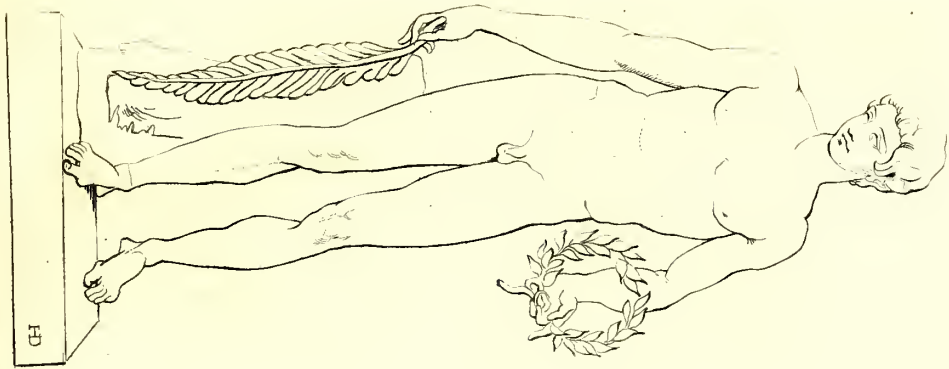
sufficient to entitle the victor to the honour of a statue, which was scrupulously modelled from the person it was intended to represent.^d These iconic statues^e necessarily

4. Throwing the spear. 5. Wrestling, and afterwards boxing; and to the victors in any of these, the crown was decreed. David Recherches, p. 49. To these gymnastic games may be added, as no less interesting to the sculptor, the different kinds of dances practised in Greece, of which the Pyrrhic, or martial, and the bacchanalian, exhibited the greatest choice and variety of attitude.

^d "Eorum vero qui ter ibi superavissent, ex membris ipsorum similitudine expressâ quas iconicas vocant." Plin. l. 34. 4. Pancratiastæ derived by Suidas, "Ἀπο τῶ πάντος δεισάζει κρατες." Quintilian, l. 2. Guattani Mon. Antichi, inediti. v. 2. p. 53. Mus. Pio-Clem.

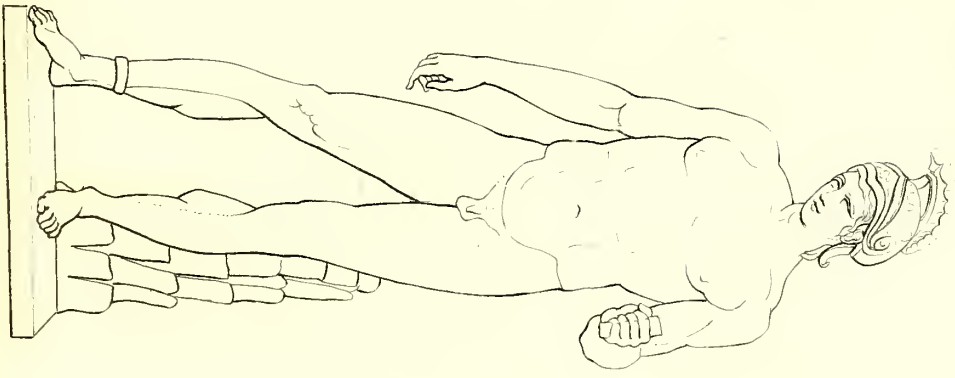
^e *Series of Statuaries and Sculptors in Græce from Dædalus to Myron.*

Before the Olympiads.	{	Dibutades. Dædalus. Smilis. Edæus. Iomalius.
1400. 1200. A. C.		
Olympiad.	{	Rhæcus of Samos. Telecles.
1. A. C. 777.		
	{	Gitiades of Lacedæmon.
20. 30. 697. 657.		
40. . . 617.	{	Theodorus of Samos.
50. . . 577.		
	{	Malas of Chios and his descendants.
60. . . 537.		
	{	Dipoenus. Scillis. Learchus of Rhegium. Emilius. Callon and Clusias of Ægina.
70. . . 497.		
	{	Bathycles of Magnesia. Canachus. Bupalus.
80. 90. 457. 417.		
	{	Anthermus. Aristocles of Cydon. Tectæus.
	{	Dameas of Crotona. Anaxagoras of Ægina.
	{	Polycletus of Argos.
	{	Simon of Ægina. Dionysius and Glaucus of Argos. Pythagoras of Rhegium. Ageladas of Argos.
	{	Calamis. Micon. Callimachus. Myron.



Plinius in libro

Terrarum Dominos exaltat ad Deum.



Wm. M. A.

preceded the works of Phidias, and the rules of proportion, which were brought to perfection by Polycletus of Sicyon, and Pythagoras of Rhegium.

Schools of
Sculpture.

About the time, when the victories of Marathon and Salamis were obtained by the Athenians against the Persians, the art of sculpture made a rapid and astonishing progress. A great number of able masters succeeded at very short intervals, or were contemporary with each other, and the wealth acquired by the conquerours being applied to public works, the talents of all were called into action.

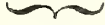
Pythagoras of Rhegium has received extraordinary praise from Pausanias, on account of his statue of Enthymus the pugilist, who was crowned at Olympia, and many others of his works are likewise enumerated. Ageladas of Sicyon, his contemporary, was the master, in whose school Myron and Polycletus studied with eminent success. No statuaries were more celebrated in the age in which they lived than the last mentioned, and the skill of Myron has merited the ap-

ΠΥΘΑ-
ΓΟΡΑΣ

Olymp. 77.
A.C. 469.

^c Plin. l. 34. c. 8. Paus. l. 6. c. 4. Em. David, p. 369.

Schools of
Sculpture.



MY-
PΩN.

Olymp. 87.
A.C. 429.


plause of poets and historians.^f By the force of his genius the iconic statues were advanced to the greatest perfection and truth, of which they are capable. He followed a maxim which has been taught both by philosophers and artists, that the beauty of the human form consists in the accordance of its parts with their natural destination. His figure of Ladas, the foot racer, was a master-piece of expression.^g But we are of course more interested in that of athleta, in the act of throwing a quoit, because admirable copies or repetitions of it have been discovered in the

^f Goettingen R. Soc. D. 10. Comment. 1. Heyne *Priscæ artis opera ex epigrammatibus Græcis partim eruta, partim illustrata, nunc quidem antiquiorum operum memorabilia*. In the *Anthologia*, are thirty-six epigrams in praise of the far-famed heifer in bronze, and eleven in Latin by Ausonius. Lucian *de Imag.* Cicero in *Verrem*, l. 4. *Quid Athenienses ut Myronis buculam?* Quintil. l. 11. c. xiv. p. 64. “*Quid tam distortum & elaboratum quam est ille Discobolos Myronis? Si quis autem ut parum rectum improbet opus, nonne ab intellectû abfuerit? in quâ vel præcipue laudabilis est ipsa novitas ac difficultas.*” Pliny *Nat. Hist.* l. 34. c. 19. and l. 36. c. 4. Guattani *Mon. Ant. Incediti*, T. 1. p. 14. “*distortum & elaboratum*” *contraposto e studiato*” *Mirone fu il Michelangelo di quei tempi e Michangelo il Mirone di nostri.*” Em. David *Recherches*, p. 352. “*The Discobolos of Myro in brass, is wonderful as a work of science, the action being so violent as to put every muscle of the limbs and body into motion, that the artist could gain no assistance from academic models.*” D. Spec. Prel. dissertation.

^g Paus. l. 2. c. 19. *Anthol.* l. 4. c. 2. Em. David, p. 186.

last century; the best of which may be inspected in the Townley Collection.^h The Bacchus and Erectheus were most admired at Athens, where, though a native of Eleutheræ, he had been admitted a citizen. As Myron excelled in expressing the passions, it was probably that of extreme grief in Erectheus, having sacrificed his children by command of the oracle.ⁱ Pliny recites only one statue in marble by his hand; and he remarks some defects in his execution and style of finishing, that the hair was carelessly managed as in the ruder ages of ^ksculpture. The statue of Apollo which he made for the Athenians having been brought to Rome by M. Antony, Augustus restored it to them, from a communication in a dream. Myron is greatly commended by Petronius Arbiter, for the wonderful life and spirit which he imparted equally to his men and animals.

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A critical comparison is made by ^l Lucian

^h Annales du Musée, V. 6, p. 47.

ⁱ Paus. l. 9. c. 30.

^k Plin. l. 34. c. 8. "ipse tamen corpore tenus curiosus—capillum quoque non emendatius fecisse, quam rudis antiquitas instituisset." The Endymion in the Florentine gallery has a general resemblance of attitude to the Discobolos.

^l "τε ανθρωποποιου." Lucian Philopseud. p. 834. "Μυρων επηγεθη και Πραξιτελης εθαυμλεθη." Ibid, Winkelmann, edit. Féa, V. 2, p. 211.

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of the estimation in which the works of Myron and Praxiteles were respectively held; those of Myron commanded the highest degree of approbation, but those of Praxiteles, of surprise and wonder.

ΦΕΙΔΙ-
ΑΣ.

Olymp. 80.
A.C. 457.

Heyne has made a diligent inquiry respecting the true æra of Phidias, the result of which is not favourable to Pliny in point of accuracy, who has placed him in the 83d Olympiad.¹ As he was constituted master of the magnificent works in architecture and sculpture which rendered Athens the most splendid of the Grecian cities, under the auspices of Pericles, twenty years of his life at least were dedicated to the arts. The death of Pericles which followed that of this very celebrated artist, happened in the 87th Olympiad; the true date is therefore earlier than that ascribed to him.^m

The sculptors who preceded Phidias retained some degree of the dry and hard manner of their predecessors. He was the first who, according to the ancient panegyrists, knew how to impart to his works

¹ Des epoques de l'art chez les anciens, &c. ut sup. p. 27, for a refutation of Winkelmann, who attributes the successful progress of Sculpture to a peace, proved by Heyne to have been of very short duration, p. 17—30; where he is charged with a total want of historical exactness.

^m Plutarch in vit. Periclis, pp. 158, 159, &c.

grandeur, breadth, and majesty. The Greek authors were scarcely able to discover epithets sufficiently lofty to express their admiration of his great talents, in their comparison of him with Thucydides and Demosthenes.ⁿ Equally ingenious and sublime, he imitated great objects with energy, and small with fidelity.^o The masculine beauty which was represented by Phidias, was even exceeded by its sweetness and grace. His style was truly admirable, as in it were concentrated the three characters of truth, breadth, and finishing.^p Phidias was by birth an Athenian and of the school of Ageladas, in which he was probably associated with Myron and Polycletus, and he lived in an age peculiarly favourable to his genius and talents. His contemporaries were the philosophers Socrates, Plato, and Aristotle, the orator Isocrates, and the warriors Miltiades, Themistocles, Aristides, and Cimon. He worked with equal facility and success in bronze, ivory, and marble. Iconic statues, or resemblance to real persons, did not ap-

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ⁿ Demet. Phaler. de elocut. c. 14 and 40. Dion. Halicarn. de Antiq. Orat. in Isocratem. Quintil. de Orat. l. 12 c. 10.

^o Pausan. l. 5. c. 2. Martial Epig. 35. Julian Imp. Epist. 8.

^p Dem. Phal. ut sup. c. 14. "εχουσα τι και μεγαλειαν και ακριβες αμα." Em. David ut sup. p. 273.

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pear sufficiently important for his genius; but he exerted his whole mind in search of ideal beauty and of the most elevated subjects, and was therefore most happy in the representation of the several deities, to which he gave an air of celestial dignity.¹ As far as a judgement can be formed concerning an artist whose works are lost to us, and the memory of many of which is vaguely preserved by authors who were not artists, the characteristic of Phidias was grandeur of design. His works were probably not numerous, because upon so large a scale, and among them the most celebrated were the Jupiter at Elis,^r and the Minerva in the

¹ Quinct. l. 12. edit. Harles, 8vo. p. 425. Phidias tamen diis, quam hominibus efficiendis melior artifex traditur." Pausanias, l. 6. c. 4. strongly characterises this artist, "*της τα αγαλματα τε Φειδία σοφίας.*" Plin. l. 36. c. 5. "Artifice nunquam satis laudato."

^r Iliad A. v. 528. Two sitting figures of Jupiter, probably copies from this, are extant and nearly intire, one from the Verospi palace at Rome, and the other at Marbrook-hall, Cheshire. Heyne Dissert. in Jansen Rec. des pieces interessantes, v. 6. p. 293. Cicero. "Phidias cum faceret Jovis aut Minervæ formam, non contemplabatur aliquam e quo similitudinem duceret; sed ipsius in mente insidebat species pulchritudinis eximiæ quædam, quam intuens in eâque defixus, ad illius similitudinem artem et manum dirigebat." Livy, l. 45. c. 28. describes Paulus Æmilius who brought away a statue of Minerva by Phidias, and placed it in the temple of Fortune at Rome. Surveying this statue "Jovem ve-

Parthenon at Athens. The first mentioned of these was a sitting figure, taken from the Homeric idea, and was forty-six feet high; and though ill-suited to the temple which contained it, the want of proportion was forgotten in the extreme magnificence of the whole effect. Jupiter was seated on a throne and crowned with olive branches. In his right hand stood a figure of Victory, composed of gold and ivory; her head was bound with a fillet, surmounted by a crown. His left rested upon a brilliant sceptre bearing an eagle. The robe or mantle of the deity, which reached from the cincture only, was embossed with lilies and different animals of beaten gold, and the hair was of that metal. Ivory was the principal material, a circumstance which induced Strabo to assert, that it was intirely made of it. Around the throne, which was of ivory, ebony, and gold, were bas-reliefs of exquisite workmanship. Of the same materials the Minerva was likewise wrought, and was little inferior to the Jupiter, either in point of size or height; the un-

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lut presentem intuens, motus animo est."—Few who know the effect to be produced in marble or bronze, consider the difficulty of executing a grand work with minute materials.

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covered parts were of ivory, and the hair with the casque, the crest of which was a sphynx, was of gold. A gryphon was placed on either side. The goddess stood upright, draped and holding a spear, and her shield profusely sculptured both withinside and without, lay at her feet.ⁱ This mixture of gold with ivory, in composing even colossal statues, was unworthy the good taste afterwards displayed by the Grecian artists, but has not been without its advocates among modern critics.^u Pauw conjectures, that the

ⁱ Plin. l. 36. Pausan. l. v. c. 10. At the base of the statue was inscribed: “ΦΕΙΔΙΑΣ ΧΑΡΜΙΔΟΥ ΥΙΟΣ Μ’Ε-ΠΟΙΗΣΕ.” In the next chapter the whole is very fully described. Eusebius, says that it was finished in the 55th Olympiad.

^u “ Yet, when these splendid materials were combined, it does not appear that greater exactitude of imitation or optical deception was their object, but as the beings represented were supernatural, in ideal and allegorical images such an extraordinary effect of magnificence was allowable. And this effect tended merely to keep alive the energy and vivacity of expression, which in other features could be characterised by forms, but in the eyes by brightness or colour. This is still seen in small bronzes with silver eyes, but must have had a tremendous influence in colossal statues placed in the darkened cells of the larger Grecian temples.” Knight on Taste, p. 108. Callistrati Stat. Desc. p. 900. Fol. Olearii “ ομμα δε ην πυρι διαυγες μανικον ιδειν.” Plin. l. 34. c. 8. “ Ante omnes tamen Phidias Atheniensis, Jove Olympiæ facto, ex ebore quidem et auro. Jovem Olympium quem, nemo emulatur.”

statue of the Olympic Jove above described, could not have required less than the teeth of three hundred elephants, all of which were the spoil taken from the Persians, or purchased of foreign merchants. These immense statues needed frequent repair, occasioned by the starting of the joints of the ivory, when veneered. Not many years after the death of Phidias, Damophon was employed in the restoration of this superb statue.* In the time of Julius Cæsar, it was partially damaged by lightning. Caligula ordered his General Memmius Regulus to transport it, with a selection of many other statues, to Rome. That contemptible prince imagining that the long venerated figure would command a greater respect for the divinity of the Cæsars, intended to have replaced the head by a carving from his own. The Athenian artists remonstrated in vain, by observing that it would not bear removal

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* Heyne asserts that the statue of Jupiter Olympus, which had employed Phidias eight years, was completed in the 83d Olympiad; and in the 85th, the Minerva of the Parthenon, upon which he was occupied ten years. Mr. T. Hope has a statue of Minerva in marble, heroic size, found at Ostia in 1797, one of the many copies from that famous statue. Dilett. Select. Pl. 25. It exactly resembles another formerly in the Albani gallery.

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until a voice was heard from the statue, declaring that it would sink any ship on board which it should be placed, and the superstition of Memmius was alarmed.^y At length it was removed to Constantinople, where it was consumed by fire. The statue of Nemesis, made by Phidias in celebration of the victory at Marathon, was at Rhamnus near Athens. A vast block of marble had been brought there from Paros by the Persians, to be set up as a monument of their anticipated success, but it served only to mark their signal defeat. Of his other distinguished performances it may suffice to enumerate only, a Minerva of bronze, the proportions of which were so enormous, that the casque upon the head could be discerned by those who entered the port of Sunium; the Venus Urania of Parian marble, the Minerva at Lemnos, and another of ivory and gold at Elis. To each of these, various attitudes were given and attributes assigned.^z Notwith-

^y Winkelmann, V. 2, p. 339. Dio Cass. l. 9. edit. Leunclav. p. 662, says that the ship which was prepared to transport it, was struck by lightning.

^z Lumisden conjectures from the following passage in Pliny, that the Venus of Phidias may possibly be the Venus dé Medici,

standing the high reputation which Phidias enjoyed, he was obliged to submit his designs to the censure of the whole Athenian people before they were finally adopted; he likewise exhibited his Jupiter at Elis, listened to the opinions of every spectator, and corrected his statue accordingly. The age and school of Phidias have been designated as the second grand æra in the history of the art.^a But his superior talents awakened the jealousy of contending sculptors, increased by the constant patronage of Pericles, to the persecution of whose enemies he became exposed. They accused him of having purloined some of the gold, given out of the Persian spoils, to compose statues, the weight

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"et ipsum Phidiam tradunt sculpsisse marmora, Veneremque ejus esse Romæ, in Octaviæ operibus eximiæ pulchritudinis," l. 36. c. 5. *Antiq. of Rome*, p. 302. It was found near those ruins.

^a "Et cum Parhassii tabulis, signisque Myronis.

Phidiacum vivebat ebur, necnon Polycleti

Multus ubique labor," *Juven. Sat. viii. v. 102*. "There were a crowd of disciples from the schools of the great artists, who were chiefly imitators of Phidias. The stern vigour of the preceding style was now dissolved into the most voluptuous grace and elegance. Of this period, or at least ancient copies from works of this period, are the celebrated statues of Apollo Belvidere, Venus de Medici, and the Antinous and Mercury." *D. Select. Prel. Diss. Winkelmann, Mon. Ined. trat. prelim. c. 4 p. 69*.

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of which mentioned by Thucydides, allotted to the Minerva of the Parthenon only, being calculated by present value, amounted to 91201. sterling. Pericles, foreseeing that such a treasure might be useful to the exigences of the state, directed Phidias to make it removeable at pleasure, who employed it principally in the fringes of the drapery; and the quantity required for a draped statue nearly forty feet high, confirms the probability as to the largeness of the sum. The fate of a man of talents so sublime cannot but be commiserated, which, instead of accumulating for him honours and rewards, lead him to imprisonment and death. According to Plutarch, Phidias had been previously accused and acquitted, because the gold was so attached to the statue that it might be taken off and weighed.^b Historians differ extremely as to the precise fact; but it evidently appears that he died, deprived of liberty, if not by violent means, about 430 years before Christ..^c

^b Thucyd. l. ii. c. 13. The gold reckoned at four pounds sterling an ounce, will make the whole to amount to 190 pounds, Troyes weight.

^c Heyne Epoques. p. 36. Diodor. Siculus, l. xii. c. 39. Plutarch. v. Periclis, pp. 158. 169.



Ἥγεια Κλυμένης Λητοῦ.

—Pausan. Corinth 121.

In this age appeared first with a great degree of excellence, as having been wrought from living models, statues of animals in bronze, particularly of those which were usually sacrificed, and of horses, sometimes with their riders, who had gained the Olympic prize. Several artists are noticed by Pausanias; and Strongylion, one of the last, occurs as the most eminent.^d

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Horses had from the earliest times been introduced into the composition of bas-reliefs; they were then individually represented as led by an athleta in triumph, or the Dioscuri; but equestrian statues were rarely seen before the Roman age of sculpture.

ΠΟΛΥ-
ΚΛΕΙ-
ΤΟΣ.

Olymp.87.
A.C. 429.

^d Strongylion. “*ανδρον ἑς και ιππους αριστα εργασαμενον.*” Pausan. l. 9. c. 30. Ælian Varr. Hist. l. ix. c. 32. Strongyliou has the praise of Pausanias likewise, for an Amazon which Nero transported to Rome.

^e Heyne, in his account of the embellishments given in his edition of Virgil, observes that the statues of Castor and Pollux with horses, now standing on the Quirinal hill, or Monte Cavallo at Rome, are falsely attributed to Phidias and Praxiteles, having been given to Tiridates King of Armenia, and by him presented to Nero. They are greatly repaired, and by Visconti referred to that time, as the work of Hegias, or Hegesias, whose statues of the Dioscuri, according to Pliny, l. xxxiv. were placed before the temple of Jupiter Tonans at Rome. The same subject very frequently occurs upon the imperial medals.

Polycletus of Sicyon has been considered as a contemporary, at least, in early life, with Phidias, by certain authors who have discovered, that in being otherwise chronologically placed, some confusion must arise respecting other sculptors of his name. Pliny is lost in uncertainty between him and Polycletus of Argos;^f and, according to Falconet, has attributed the works of one to the other. He was Myron's favourite fellow-scholar under Ageladas, and attained to an exquisite degree of grace, and most correct finishing; the latter quality was the effect of his singular diligence.^g To the human figure he gave

^f Falconet traduction de Pline. Polycletus of Argos, flourished about the 70th Olympiad. There is, without doubt, great reason to consider the "Canon" as the invention of this artist, with all due respect to the testimony of Pliny, who extracted his notes from preceding authors unknown at this day.

^g Cicero De Orat. c. 18. "pulchriora etiam Polyclesti signa et jam plane perfecta ut mihi quidem videri solent," Plin. l. xxxiv. c. 8. Polycletus, with Phidias and two other statuaries, offered each a figure of an Amazon to be dedicated in the temple of Diana, at Ephesus, when the first place was adjudged to his performance, Quintil. l. xii. p. 425. edit. Harles, "diligentia ac decor in Polycleto super cæteros," cui quanquam a plerisque tribuitur palma tamen ne nihil detrahatur, deesse pondus putant. Nam ut humanæ formæ decorem addiderit supra verum, ita non explevisse deorum auctoritatem videtur. Quin ætatem quoque graviores dicitur refugisse, nihil ausus ultra leves genas."



BD

αγάλμα εσι καθήμενον ΔΙΟΣ ΜΕΙΛΑΧΙΟΥ ΚΙΘΟΥ ΚΕΡΑΙΟΥ
 ΠΟΛΥΚΛΕΙΤΟΥ ΔΕ ΕΡΓΟΝ *Pausan. Corinth p. 134*

more than human beauty, but failed in expressing the majestic character of the gods. He collected his models only from the youth of either sex, and was unequal in his expression of old age. Of his celebrated works the chief were the "Apoxyomenos," or Athleta, in the act of scraping his leg with a strigil; a delicate young man styled "Diadumenos,"^h from the fillet bound round his head; two naked boys, Astragalizontes," and the Juno of Argos, or rather of Mycenæ, which, according to the local description of her temple given by Strabo, was a sitting figure larger than life, wrought in ivory and gold, and adorned with a crown, on which the Graces and Hours were represented. This last was composed in imitation, rather than emulation, of the Jupiter of Phidias. He taught the Toreutice, or art of basso-lievo in metals, and extended and improved the practice of it. Among these inventions attributed to him individually, were figures resting on one leg only, which were probably of bronze, but afterward practised, with the greatest

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^h "τον διαδουμενον κεφαλην τη ταινια."

Lucian. De Imag.

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success, in marble.ⁱ In order to transmit to posterity infallible principles of design, a single statue was made in which they were all included, and upon that account called the rule or canon.^k We might perhaps obtain an insight into what constituted the real science of the ancients, if a discovery were practicable, of what these canons really taught. Yet, as we contemplate the admirable variety which occurs in the proportions of antique figures, the graceful appearance of motion, and the life with which they seem

ⁱ Winkelmann supposes the "Apoxyomenos" to represent a person drawing a dart from his leg, *Storia delle Art.* T. i. p. 161. *Mon. Ined.* pl. 106. p. 141. Visconti *Mus. Pio. Clem.* pl. 23. conjectures more happily, that it was Tideus after having killed his brother Menalippus in the chace, as Pliny describes him, "dstringentem." Millin, in his *Dict. des Beaux Arts*, prefers "destringentem." Lanzi, *Ling. Etrusc.* T. ii. p. 150. A copy of the "Diadumenos," noticed by Winkelmann, as in the Farnese Palace, is now at Naples a bas-relief representing the same subject in the *Mus. Pio. Clem.* and a fragmented repetition of the *Astragalizontes* in the Townley Gallery, which differs from the original, as being draped.

ⁱ "Proprium ejusdem ut uno crure insisterent signa, excogitasse," *Plin.* l. xxxiv. c. 8. *D. Select. Prel. Disc.* p. 30.

^k Polycletus Sicyonius fecit et quem canona artifices vocant, lineamenta artis ex eo petentes, velut a lege quâdam, *Plin.* l. xxxiv. c. 8. *Galen de Hippocrat. & Plat. placit.* l. v. c. 3. *Em. David*, p. 177, where this subject is ably discussed. This statue is said not to have been merely imaginary, but to have represented a Doriphorus, one of the guards of the King of Persia. *Millin. Diction.*

to be animated we must suspend our judgment, that limbs so pliant and proportionate could have been coldly composed from mere mathematical rules. If the Greek artists had worked only by rule, or if they had trusted only to the eye and rejected measures, would there have been seen in their works so great a variety and so much truth?

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Alcamenes of Athens, and Agoracritus of the island of Paros, occur next, both in point of celebrity and time. Pausanias places the former in an equal rank with Phidias, and notices his "Venus of the gardens" among those most admired for the extreme delicacy of the limbs, when he visited Athens. The great bas-reliefs, representing the battle between the Centaurs and Lapithæ on the outside of the temple at Olympia, were sculptured by Agoracritus; the same subject was on the metopes of the front of the Parthenon by Phidias, or at least by his scholars; and the Panathenæan procession round the exterior frieze of the same temple engraved in Stuart's Antiquities.¹ A Venus at Athens,

ΑΛΚΑ-
ΜΕ-
ΝΗΣ.

Olymp. 87.
A. C. 429.

¹ Twelve of these Metopes have been brought into England by the Earl of Elgin, in 1808. Of a successive age and school are the bas-reliefs of the frieze of the Choragic monument of Lysicrates

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ΑΓΟ-
ΡΑΚΡΙ-
ΤΟΣ.

Olymp. 87.
A. C. 429.

and a Cupid at Thespis confirmed the high pretensions of Alcamenes, with other equally celebrated works.

Agoracritus acquired his art in the school of Phidias, who is said to have offered several of his statues to the public under the name of his favourite pupil, by whom his master was held in an equal degree of honour. It was not unusual, at this period, for the scholars to express this respect by inscribing their marbles with the master's name, under the endearing title of father.^m Pliny relates that the rival skill of Alcamenes and Agoracritus was exerted in finishing each a statue of Venus, and the palm is said to have been partially adjudged by the Athenians. But the unsuccessful statue was altered into a Nemesis by Agoracritus, and obtained for him, under that denomination, undiminished fame. There is reason to suppose that it was in fact the work of Phidias himself, so that the Athenians pronounced against their fellow-citizen, without knowing it.ⁿ So sudden a change

at Athens, representing the history of Bacchus and the Tyrhenian pirates, accurate representations of which we owe to the learned and ingenious Stuart.

^m Em. David Recherches, p. 172.

ⁿ Plin. l. xxxvi. c. 5. Dict. de Watelet. "Sculpture," v. 5. p. 621.

from the goddess of beauty to that of vengeance, or vindictive justice, proves that the antients represented even their most terrible divinities with an enchanting form. Some of his works, after the death of Phidias, are said to have indicated no extraordinary talents.^o Beside the exhibitions of their skill made by sculptors in places of public resort, there were assemblies consisting of artists only, which had two objects, one to fix on subjects worthy of becoming the property of the state, and the other, to encourage emulation, and to decide on superiority in their progress in the arts. Many such are recorded by historians, and among the more remarkable, that concerning four rival statues of an Amazon, to be placed in the temple of Diana at Ephesus. The spirit of emulation was ever one of the prominent characteristics of the ancient Greeks.^p

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Naucydes of Argos was distinguished for an iconic statue of an Athleta holding a discus, and appearing to meditate to what distance he should throw it. Three beautiful figures of nearly equal merit have been discovered near

NAY-
KY-
ΔΗΣ.

Olymp.88.
A. C. 425.

^o Watelet. v. v. p. 321.

^p Em. David Rech. p. 163.

Schools of
Sculpture.

the villa of Hadrian, and restored, of which the most perfect is in this country. No doubt can be entertained of their being copies of that celebrated original.¹ About this period schools of sculpture were established not only at Athens, but in the Ægean islands, in Sicily, and Magna Græcia. Single works of the numerous artists by whom these academies were constituted, were honoured by historians, and many names recorded which would swell this catalogue to an unnecessary length. Not less than fifty-nine famous statuarys had flourished in Greece before the date above recited.

ΣΚΟ-
ΠΑΣ.

Olymp.
100—107.
A. C.
377—349.

Whilst Phidias in gold and ivory, and Polycletus in bronze, engrossed to themselves every excellence, Scopas had acquired a scarcely inferior celebrity for his statues in marble. The group of Niobe and her children, once placed in the Medici gardens at Rome, and which were removed to Florence in 1770, was attributed by Pliny to Scopas

¹ Pausan. l. vi. c. 6 and 7. Plin. l. xxxiv. c. 8. Statius Thebaid. l. vi. 693. "spatium jam immane parabat."—Plates of this statue, Mus. Pio-Clem. v. 3. pl. 26. Cavaceppi, v. 1. pl. 42. Villa Borghese, N^o 9. Mus. Napol. n. 109. It was brought to England by the late Mr. Lock, and by him sold to Mr. Duncombe, of Duncombe Park, Yorkshire, where it now remains.

or Praxiteles, for he does not decide.^r The first mentioned was of the island of Paros. Schools of
Sculpture.
His true æra is rather uncertain, but probably not prior to the 104th olympiad.^s

So consummate was his skill, that he finished a Venus equal to that of Praxiteles, and his Bacchante divided with it the admiration of the best judges in Greece. Callistratus calls him the artist of truth. The finest fragment of Greek sculpture now preserved in England, is a head of Niobe similar to that above named, but of very superior workmanship, and is among the specimens selected by the Dilettanti,^t who observe “that justly, as the ancient copies are admired of that which was once in the temple of Apollo Sossianus at Rome; their inferiority to this exquisite specimen is such, as to put them below comparison. It represents Niobe embracing and entreating for her last remaining child, as described by Ovid, and the mixture of maternal tenderness, regal pride, and earnest supplication, is expressed with

^r L. 36. c. 5. “ο μὲν ἐν Σκοπῆας δημιουργὸς ἀληθείας ἦν.” II. Bacchæ.

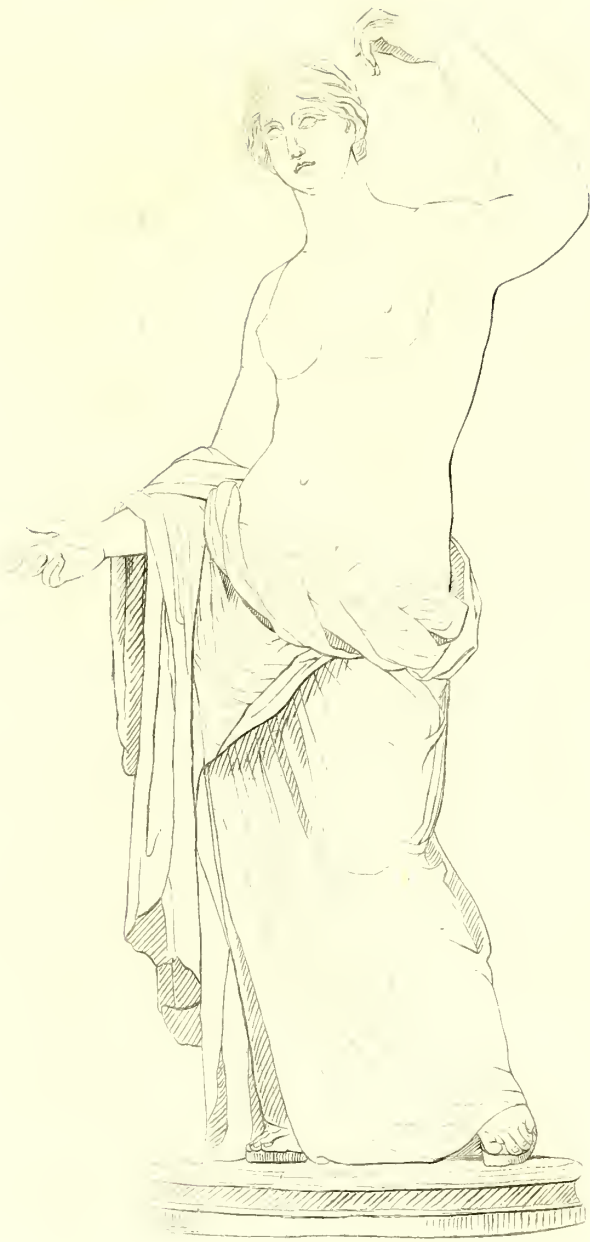
^s Heyne remarks justly, that if this later chronology be established, Winkelmann’s ingenious criticism respecting the Niobe is misapplied, of course. Jansen Rec. des pieces, v. iii. p. 90.

^t Pl. xxxv. vi. vii.—Purchased at Rome by Nollkens the Statuary; sold to Brownlow Earl of Exeter, and given by him to Lord Yarborough.

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all the impassioned energy of strong feeling, but without any distortion or deviation from perfect beauty.”

It is a circumstance of proud superiority over the Napoleon Collection at Paris, and particularly gratifying to the lovers of sculpture in England, that while there is no single monument of art acquired by the French, which can be unquestionably decided on as the work of the early Greek masters, two of Scopas are preserved in this kingdom. The Dilettanti of London, in their late publication, have identified, as far as it can be done by well-founded conjecture, the statue of Venus or Dione, now in the Townley Gallery, to be the genuine work of that artist. They observe “that among the celebrated works of Scopas, who flourished during the latter part of the fifth century before Christ, were three figures of Deities, distinguished in the Samothracian mysteries, whom Pliny (l. 36. c. 5.) calls Venus, Pothos and Phaeton. This marble has every characteristic of the age of Scopas, as it was found near Rome, where the figures mentioned by Pliny appear to have been. We think ourselves warranted in supposing this to be the identical statue of Venus belonging to that celebrated group. It has every appearance of being an original



Scopus laus cum his certat. Is fecit VENEREM

Pin. 1. 55.

work from the hand of a great master, and as the surface with its ancient polish is perfectly preserved, even to the tip of the nose, such appearances are unequivocal and certain evidence, so that this statue may be deservedly ranked among the most precious monuments of Grecian art now extant."^t

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Scopas is here considered as preceding Praxiteles, and to be placed as having flourished from the 100th to the 107th Olympiad, and to have been certainly employed in the sepulchre of Mausolus.^u His assistants, or rather his competitors in that stupendous performance, were Bryaxis, Timotheus, and Leochares. It is still worthy remark, that Pliny in his 34th book asserts, that he lived in the 87th Olympiad, long anterior to Praxiteles, but in his 36th in the æra immediately succeeding. In the opinion of Heyne, the name of Scopas has been here

^t D. Select. Pl. 41. The learned editor has placed Scopas as high as the 70th Olympiad, (A. C. 497.) sixty years before the earliest date assigned by Pliny. Heyne observed, that if Scopas wrought one of the columns in the temple of Ephesus after the first damage by fire in the 95th, or the second, in the 106th, Pliny must be mistaken.

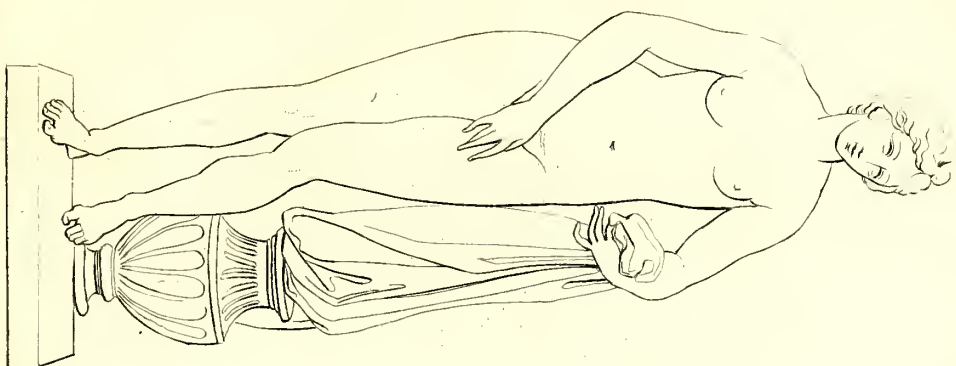
^u Pliny, l. 36. c. 5. "Ab oriente cælavit Scopas, a septentrione Bryaxis, a meridie Timotheus, ab occasu Leocares." Mausolus, King of Caria, died in the 106th Olympiad.

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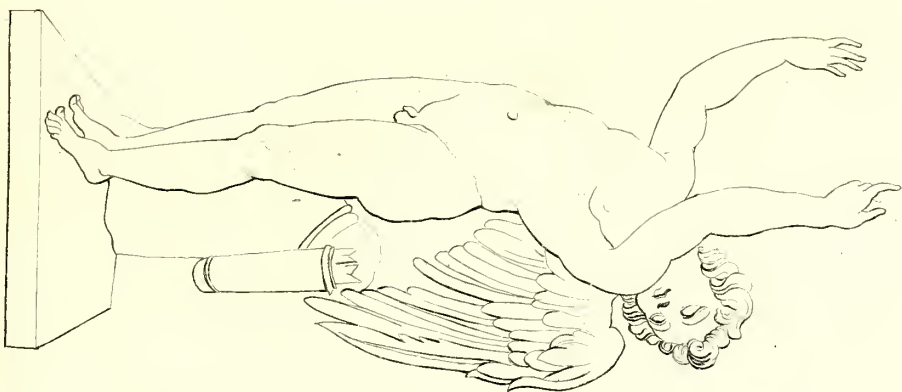
interpolated, and he adduces reasons for fixing the true date even later than the 104th Olympiad. Scopas excelled his contemporaries in industry no less than in other talents, and in the number and eminence of his scholars, by which means he was enabled to complete so many celebrated works. The Canephora, or young female, bearing the votive basket on her head, is ranked among the best marble statues which had been transported to Rome, in Pliny's * catalogue. He likewise sculptured "Love" under three distinct ideas, and appears to have given to successive artists the notion of representing the passions, or qualities of the mind, by corporeal forms.^y The Venus of Scopas scarcely

* Id. l. 36. c. 5. Canephoraë, according to Proclus in Tim. p. 124. "λικνον ἐπὶ τῆς κεφαλῆς φερενῇ." "So general was this custom in Greece that every female divinity had their Canephoraë, who were selected from among the most beautiful virgins, whom the sculptors were proud to represent. Pausanias mentions a Canephora of Minerva in bronze by Polyclethus, taken away by Verres according to Cicero. It was usual to offer in the calathi the earliest fruits and flowers, and oftentimes mystic representations in coloured wax. Ovid. Am. III. 13. v. 28. Met. ii. 7. 11.

^y Scopas appears to have been the inventor of allegorical figures. In the temple of Venus at Megara, he placed Ερως, Love; Ιμερος, Desire; and Πθος, Passion or Ardour. Praxiteles made Πειθω, Persuasion, and the "Suadela" of Horace; Παρηγορος, Consolation; and Lysippus, Καίρος, Bonus Eventus, Opportunity, &c. Pausan. l. 1. c. 43. Heyne Dissert. Jansen. v. 6. p. 305. II.



(Agidaia Gnidi encaenia)
Plin. p. 36.



ΠΟΘΟΣ

Plin. p. 36.



(Proterandria optima)
Plin. p. 36.

yielded to that by Praxiteles.^z "Science and taste were united under the most liberal patronage, and all the charms of beauty, grace, majesty, and elegance, which the human mind can bestow on the human form, were vigourously conceived and most correctly executed."^a

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Pausanias mentions the statues of Philip, Alexander, and others, which were placed in the Philippeum at Elis, wrought in gold and ivory by Leocares.^b But he is selected with peculiar praise by Pliny for his group of Ganymedes.^c The last sculptor coeval with Phidias was Ctesilaus, who jointly with him and Polycleetus, finished one of the three Amazons designed to decorate the temple of Diana at Ephesus, and the bronze statue of

ΚΤΗΣΙ-
ΛΑΥΣ.

Olymp. 88.
A. C. 425.

^z Pliny's words are "Venus nuda Praxiteliam illam antecedit," after having said, that it was the most beautiful "in toto orbe terrarum." Brotier in his edition wishes to save him from the charge of contradiction, and conjectures "antecedens" to refer to the order of time, and not to superior beauty. But this would not reconcile the chronology, which is successfully done by Heynè. Œuvres diverses concernant les Arts, par M. Falconet, 1787, T. ii. p. 50.

^a D. Select. Prel. Diss. p. xxxviii.

^b Pausan. l. 5. c. 20.

^c "Leocras (Leocares) aquilam sentientem quid rapiet in Ganymede, et cui ferat, parcentem unguibus, etiam per vestem." A marble copy of the bronze original discovered in 1785, was in the Pio. Clem. Mus.; another at St. Ildefonso Caimo, T. ii. p. 141; and a third at Venice. Guattani, 1786. p. 48.

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Pericles commended likewise by Pliny.^d He allows to Ctesilaus the singular talent of giving a more noble air to his heroes, even than that which they possessed.^e Winkelmann contends against the originality of the statue, so long and erroneously called the Dying Gladiator, as being the work of this artist.^f With greater probability it has been considered as a copy of a bronze by him, representing an *Athleta* mortally wounded, and dying, with peculiar grace.^g

Of the first style of the Grecians, which was remarkable for simplicity and boldness, the limits were circumscribed to fifty, or at most to eighty years, a period which closed with Phidias, by whose exertions the arts had attained to their meridian of sublimity. The succeeding age introduces Praxiteles, mentioned by Pliny, with Euphranor^h in the

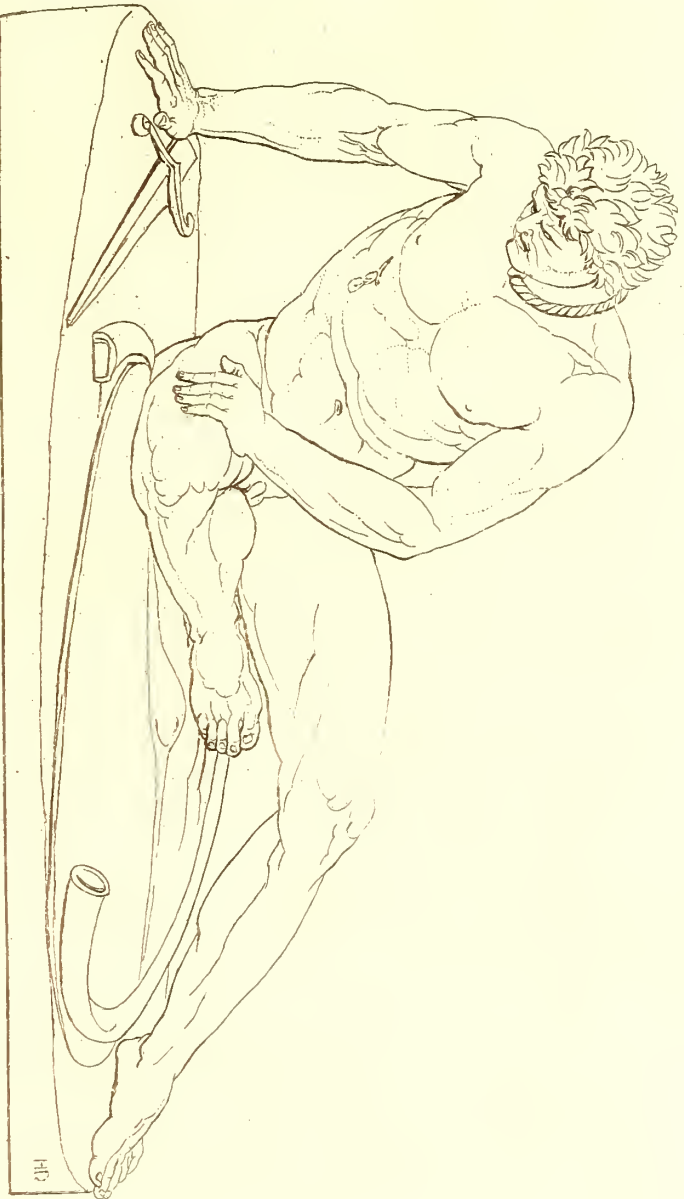
^d L. 34. c. 8.

^e *Mirum in hac arte est, quod viros nobiles nobiliores fecit.*
Id. l. 34. c. 8.

^f *Mon. Inedit.* p. 91.

^g *Milizia Arte di vedere.*

^h *Euphranoris Alexander Paris est in quo laudatur, quod omnia simul intelligantur, judex Dearum, Helenæ amator & tamen Achillis interfector.* L. 34. c. 8. He was eminent likewise as a painter, and possessed an almost universal genius for the arts of design, upon which he is said to have composed several treatises. Pliny relates of Silanion, who excelled in taking likenesses, a



*Induratum defecantem in quo profuit
intelligi quantum vult amittere.*

(M. 1. 1. 30.)

104th Olympiad, who may be styled the father of the second manner, and whose works were discriminated by their flowing outline, and delicacy of finishing. The elevation of Thebes by Epaminondas above the other states of Greece produced a temporary change in her whole system; but as soon as the Athenians recovered their former splendour, the arts which had ever kept pace with it, revived with their wonted vigour. In this new period of the arts in Greece (which comprises the epoch from the time of Pericles to that of Praxiteles and Lysippus), the errors of the preceding were corrected by a nearer approach to nature. Then was first formed a grand and elevated style, characterised by the sublime air of the heads, no less than by the design, the drapery, and the execution.

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memorable circumstance and a worthy example “sed inter cunctos diligentissimum artis, et inimicum sui judicem, crebro perfecta signa frangentem, dum satiare cupiditatem nequit artis, et ideo insanum cognominatum.” Two of his works only are mentioned by Pausanias. Although bronze, from its nature, is more calculated to resist the effects of time than marble, yet as it could be coined into base money, and marble could only be burned into lime, there is scarcely any bronze statue of genuine antiquity now remaining. In Quintilian, l. xii. c. 10. is a concise, but very elegant critique on the Greek sculptors. He speaks of Hegias “who finds no place, in other authors, among the Greek sculptors.” Burmann, in his note on Propertius, l. 3. 7. 10, conjectures that it should be written “Hegias.” Agasius is sculptured on the plinth of the Gladiator Borghese.

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Still the outline remained in the general effect, hard and angular; for, in order to produce exactness, they sacrificed extreme beauty. About this period there were many conspiring causes by which it was rendered most favourable to the arts. Greece was pre-eminent in war and literature. The artists were born free, and educated with scrupulous care. They discovered, that to deserve praise they were required to imitate nature, and not implicitly to adopt the manner of their predecessors, or to copy their works, but to embody, as far as possible, the grand ideas and descriptions of their poets. They^h studied from the flower of beauty in living subjects, correcting the deficiencies of nature apparent in individuals; and by such means they produced an ideal beauty, of which, by the destruction of their genuine works, we can now only judge from conjectural copies, in nearly the same proportion, that a picture of Raffael is represented by the best possible engraving.

The arts of design in Greece fluctuated

^h “The practice of marking the veins in the figures of those deities who are represented in perpetual youth ceased, as in the statues or repetitions now extant of the Sauroctonos, Cupid, Mercury, or Antinous.” D. Select. Prel. Diss.

with the varying fortunes in the several states in which they were professed, but they uniformly followed Athens through all her vicissitudes. Whether triumphant or depressed during their progress, we may remark her frequent changes with an almost historical exactness. By the victories of Themistocles, that renowned city was rendered the asylum of philosophy and genius, and the liberty so honourably acquired extended their fame, whilst it excited the emulation of the Ionian and Sicilian colonists with great success. This auspicious æra may be placed about fifty years after the expulsion of the Persians. Upon the defeat of Xerxes the tenth part of the spoils was dedicated to the gods, and expended upon statues and temples.

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Many works by Praxiteles are noticed by historians and poets. His Venus of Gnidus, in marble, attracted at that time no less admiration than what the Medicean has since done in the modern world;ⁱ that, with dra-

ΠΡΑΞ-
ΙΤΕ-
ΛΗΣ.

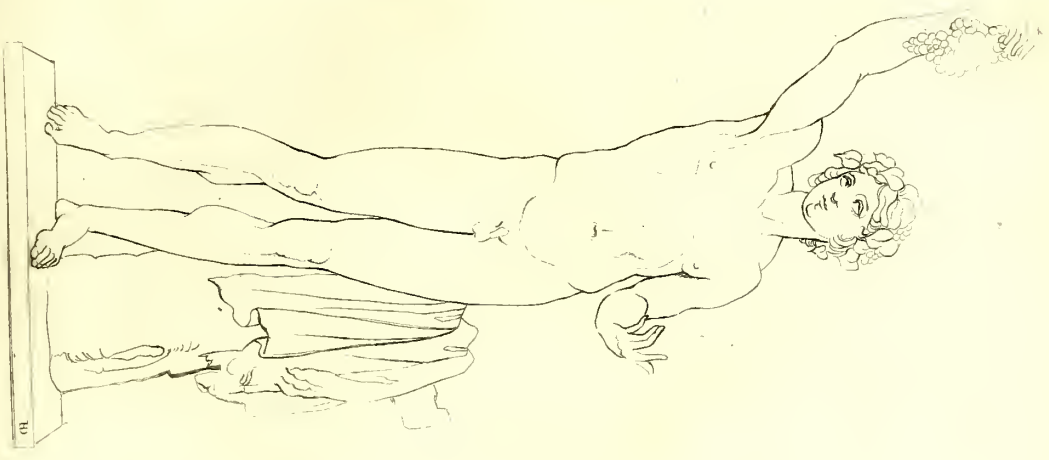
Olymp.
111—123.
A.C.
333—285.

ⁱ Praxiteles, doubtless, was the first sculptor who gave to the ideal image of Venus all the attractions of beauty, and that perfection which had been sketched out by Scopas. Heyne Diss. "Des différentes manières de représenter Venus dans les ouvrages de l'art," Jansen. T. i. p. 10. "Venus étoit pour l'artiste l'idéal

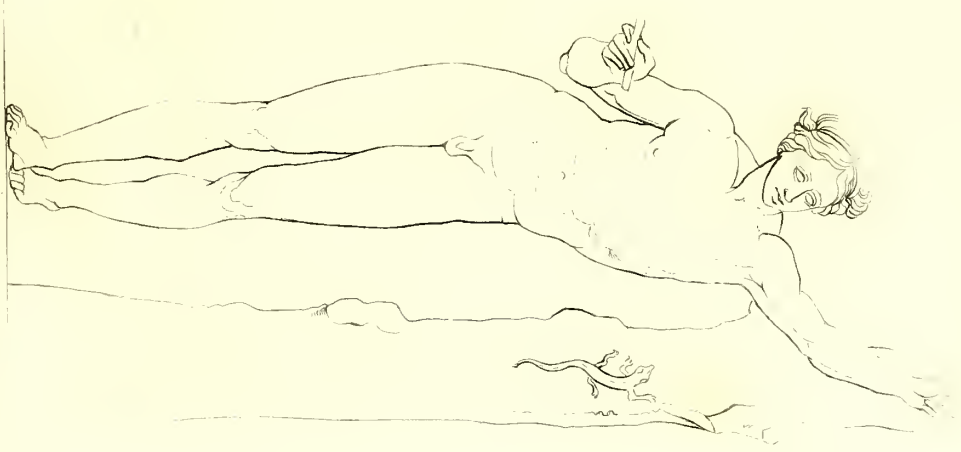
pery, preferred by the Coans, the youth in the act of killing a lizard, called ^k Sauroctonos, the celebrated Satyrus or Faun, the Cupid, which was obtained from him by a stratagem by Phryne, and her own statue, moved every beholder with surprise and delight.

de la beauté du sexe, accompagnée des tous ses charmes, qu'il cherchoit à rendre par une attitude avantageuse, ainsi par une action & une expression convenables."

^k The Sauroctonos was merely a boy about to kill a lizard, and not an Apollo, to whom that epithet has never been classically applied. Pliny simply says "fecit et puberem subrepenti lacertæ cominus sagittâ insidiantem, quem Sauroctonon vocant." "Puberem" may be a false reading for "puerum." II. The Sauroctonos, now at Paris, of bronze, when placed in the Villa Albani, was considered by Winkelmann (Mon. Ined. T. i. pl. 40.) as the original, which D'Hankerville denies. The other of marble is in the Villa Borghese. Visconti Mus. Pio-Clem. T. i. pl. 13. Pierres gravées de Stosch, p. 190. Maffei Raccolt di Stat. T. lxxv. Marbres de Dresde, No. 53. Mart. epigr. l. xiv. cp. 172. The Satyr, or young Faun, called "Περὶ Σοῦτος," from its singular excellence, exhibited every kind of juvenile beauty. That of the Capitol was found in 1701, near Civita Lavinia, and is now at Paris. Winkelmann, Hist. delle Arti, T. iv. c. 2, says that more than 30 copies of this figure were extant in Rome. Plin. l. 34. c. 8. Athenæus, l. 131. p. 591. Some of these have been taken for young Bacchus. Two exactly similar are in the Townley Gallery; likewise, Mus. Napol. No. 50. Mus. Pio-Clem. T. ii. pl. 30. Winkelmann, v. 2. p. 52. Heyne in his Diss. "des distinctions véritables et supposées qu'il a entre les Fauns, les Satyres, les Silenes & les Pans," has satisfactorily proved, that "Σατυροί" and Fauns are synonymous, and should be always so translated. The Satyr of Myron holding his pipe to his ear in astonishment at the sound which it had produced, and four others in the portico of Octavia at Rome,



Stat. Parthena LIBERTY PATRON.



Stat. Parthena LIBERTY PATRON. cum quem SAVOCTON, p. 112.





"ΦΩΝΗ ΜΕΙ' ΟΥΤΟΥΤΩ ΤΟΙ' ΕΡΩΤΑ ΑΙΡΕΙΤΑΙ

Roman. Attic. p. 16.

These statues have been too highly celebrated to be passed over in this slight enumeration. Schools of
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Of the two figures of Venus which were made by Praxiteles for the states of Gnidus and Cos; the naked, according to general opinion, is the prototype of the Medicean, as the Coan or draped has been copied by all others. No better proof of the transcendant beauty of the first mentioned need be adduced, than that, as Cicero and Pliny observe, it was the only motive with intelligent or curious persons to visit Gnidus, in preference to a multitude of similar objects, in which every Grecian city abounded, even to excess. It was visible from all sides, being placed in an open temple.¹ The Sau-

which were of the best style; and that of bronze at Athens, by Lysippus, are most remarkable. The Faun of the Capitol, found in Hadrian's villa, which is the prototype of those holding a flute in their hand, is described by Strabo, as resting against a support. The sleeping and intoxicated Faun in the Pal. Barbarini (Tetii Æd. Barbar. pl. 215). The Silenus of Praxiteles, probably the dancing Faun, Anthol. l. 4. cp. 6. Stephani. Vasari, in his life of M. Angelo, p. 336, edit. Bottari, asserts, that the Satyr of Praxiteles was preserved in the gardens of Paul the Fourth. Scopas and Praxiteles first softened the rudeness and severity of the early artists, and gave their statues of these beings remarkable for their strength and rusticity, forms by no means ungraceful.

¹ Plin. l. 34. c. 8.

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roctonos is admired by Pliny, and was not improbably copied by the most able artists, after it had been brought to Rome, two of the best of which are still preserved.^m An anecdote of Praxiteles, and the courtesan Phryne, of whom he was enamoured, is among the few concerning ancient statuaries which have reached our days, and the dry detail of Pausanias has been greatly improved by Bartelemy, in his voyage of the younger Anacharsis.ⁿ Phryne had extorted a promise from Praxiteles of his most valuable statue, but the choice was to be made by herself. By her contrivance a servant was directed to run suddenly into the room where they were sitting, and to exclaim that the workshop was on fire, and that his finest performances were already destroyed. Praxiteles,

^m " In detached figures all projections either of limb, hair, or drapery, would be liable to be broken off by the slightest violence, and as the artist could not produce an artificial balance by throwing a greater proportion of the material into one part than another, it became necessary either to leave a prop, sufficiently large to destroy the lightness and beauty of the general effect, or to poise the figure so nicely and accurately on its base, that its whole weight might rest on its proper centre of gravity. Hence, probably, arose the prevalence of the elegant attitude, in which one leg serves as the central column to the figure, while the other regulates the balance, D. Select. Prel. Diss. p. xxx.

ⁿ Athenæus, l. 13. c. 6. Pausan. l. 1. c. 6.



ΕΡΩΤΑ ΕΝ ΘΕΣΠΙΔΙΣ ΕΠΟΙΗΣΕΝ ΑΘΕΝΑΙΟΣ ΜΗΝΟΔΩΡΟΣ
 ΤΟ ΕΡΜΙΟΝ ΤΟ ΠΡΑΓΙΤΕΛΟΥΣ ΜΥΜΟΥΡΕΝΟΣ

Pausan. Boet. p. 762.

in the utmost agitation, deplored the fancied loss of his Cupid and Faun.^o Upon which, Phryne smiling, assured him that both of them were safe, and that now she knew where to fix her choice.^p Having obtained the Cupid, she made a public donation of it to Thespia, her native city. It is said that the exquisitely beautiful features of Phryne suggested the idea of Venus, and that the imaginary deity and the real portrait differed little from each other.^q A marble statue of Phryne was placed at Thespia, and another gilt, or at least inlaid with gold, was dedicated by herself at Delphi.

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The superiority of sculpture among the Greeks may be attributed to certain causes of which their mythology or historical religion was the chief. Their climate, their personal beauty, and their manners, had likewise a decided in-

^o A small statue of Cupid bending his bow, the skin of a Lion being thrown over the trunk of a tree, of which there are very numerous copies and repetitions, but not with exact resemblance to each other. Mus. Pio-Clem. T. i. pl. 9. D'Hancarville, Ti. i. p. 345. Mus. Napol. Townley Coll. Worslean. &c. &c. Pausanias, L. xi. c. 27, remarks that the Thespians told him, that it had been taken from them by Caligula, but that Claudius restored it to them, and that Nero afterwards laid claim to it, removing it to Rome, where it was destroyed by fire.

^p Paus. l. P. c. 20.

^q Em. David. p. 388. Athenæus. l. 13. c. 6. Clem. Alex. Protrep. l. 4. Arnobius adv. Gentes. l. 6.

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fluence. But more was owing to their political institutions, and their practice of rewarding merit by erecting statues, and of employing an indispensable portion of their spoils, taken in battle, for the decoration of their temples. What might be commanded by individual magnificence, even in profound peace, has been rarely found to be adequate to the establishment and maintenance of a school of art. But in Greece, (although Winkelmann builds a favourite hypothesis on peace, which history proves never to have exceeded the duration of a very few years without interruption,) war itself, with all its vicissitudes, supplied the means of multiplying temples, and of filling them with new imagery. Visconti observes, that the custom among the Greeks of employing statuaries to copy the best works of the best masters, instead of encouraging artists of mediocrity to invent, promoted and confirmed the public taste, by multiplying imitations of the most perfect originals.

But the most elaborate male statue still remains unappropriated to any individual artist as a copy, even if it be denied to be an original work, and the sculptor of the Belvidere Apollo (now at Paris) has eluded the closest investigation of the Roman anti-



*Quem virum aut herosa lyra vel acri
 Tibia summis celebrare CŒLIO, Hor. V. 1. 12.*

quaries. The name of Cleomenes, the son of Apollodorus of Athens, inscribed on the plinth of the Medicean Venus, admits of many doubts; but Visconti allows his existence, and considers him as the same who made the Muses called Thespiades, which were transported to Rome by Mummius.^r The author of so celebrated a performance as the sleeping Hermaphroditus must not be overlooked in this summary catalogue. Polycles, the son of Timarchides, was eminent even among these artists, and lived in the same æra.^s

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^r Visconti "note critique sur les sculpteurs Grecs, qui ont porté le nom de Cleomenes imprimé dans le journal de la Decade littéraire 1802." Pliny notices (l. 36. c. 8.) three sets of the statues of the Muses: "Thespiades," in the collection of Pollio Asinius; another, "ad ædem Felicitatis;" and Musæ novem, with "Apollo citharam tenens;" and Pausanias others, at Helicon, (l. 9. c. 30.) by three different artists, Cephisodotus, Strongylion, and Olympiosthenes, which were probably never brought to Rome. Three complete collections of Apollo and the Muses have been made, the individual attitudes of which differ considerably. The first by Christina Queen of Sweden, which are now in the palace of St. Ildefonso. 2. In the Mus. Pio-Clem. from whence they have been taken to Paris, and which were discovered at Tivoli in 1774, in the ruins of the country house of Cassius. 3. More recently found, and purchased by Gustavus III. King of Sweden, when at Rome, engraved and described by Guattani, v. 1. 1784.

^s Of the bronze original there are four copies in marble; 1 in the Mus. Napol. 2 and 3 in the Villa Borghese, and 4 at Florence.

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ΛΥΣΙΠ.
ΠΟΣ.

Olymp.
110.
A. C. 337.


Lysippus of Sicyon was contemporary with Alexander the Great, and the statuary whom he is said to have preferred before all others of his age. That prince began his reign 335 years before the Christian æra; and it is remarkable that Pliny assigns him to the 114th Olympiad, the precise period of Alexander's death, who employed him in casting his portrait, which was effected by a series of models taken from his earliest youth. Lysippus excelled in seizing the resemblance, and giving the features an extraordinary animation.^t He probably designed all the coins

“ A la beauté des proportions déterminées par Polyclète et par Pythagore de Rhege, a la fermeté a' l'ampleur, a la majesté de Phidias (Demet. Phaler. de eloquentia. c. 19. 40. Dion. Halicarn. de antiq. orator. in Isocrate) Lysippe & Praxitèle joignèrent dans les details une chaleur, une délicatesse, un fini, qui manquoient encore aux ouvrages les plus admirés.” Em. David. Essai sur les classement chronologique des sculpteurs Grecs les plus celebres.

^t Guattani 1784. Bust of Alexander, three palms high, found in 1779, at a place called “ Le Pisoni,” with 16 others of Greek poets and philosophers. It was presented by Count D'Azara to Buonaparte, and is now at Paris. Lysippus was his contemporary, according to Valerius Maximus, Horace, Cicero, and Plutarch. The famous statue in the Rondonini palace, the busts, one in the capitol, and the other in the Medici gallery, are all characteristic of that hero, and accord with the epigram of Archilaus, Anthol. l. 4. ep. 8. Plutarch speaks of the inclination of his head upon the left shoulder, which was affected by Caracalla.

of Alexander which bear a deified character, and the particular bust, which is engraven on wood and inserted at the end of this section, was supposed by Mengs, the painter, upon its first discovery at Rome, to be an undoubted portrait.

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If we take a survey of the progress of Grecian art, from the coarse workmanship of Dædalus, and the extreme minuteness which succeeded, or of the perfection to which the art was brought by Phidias and Praxiteles, and the style of animation and elegance which was introduced by their example and practised by their scholars, we shall find much to admire. Lysippus established a new school, having returned in a certain degree to the severer manner of the ancients. By a greater facility of execution, he laboured the hair, drapery, and those parts which demand extreme lightness, with a more scrupulous attention than any of his predecessors, who had deviated from truth in search of ideal beauty, and he gave grace to symmetry by means unknown to them. He was studious to imitate in his works those noble or elegant proportions which nature occasionally puts on, rather than servilely copy after her

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usual forms." If, as Pliny states, his works were so numerous as to amount to six hundred and ten, we have the more to regret that they were all of bronze, and are irretrievably lost. Falconet, in his translation, extends this number to fifteen hundred; but the most accurate editions retain the former as consonant with probability, to support which, Caylus offers some satisfactory reasons.^u As Lysippus wrought principally in moulds of clay or wax, "*fæcundissimæ artis*," and without doubt presided over a very large academy of sculpture, it may be well supposed that he finished many of these in every year of his life, which were capable of affording many repetitions. Had he formed his statues out of metal, no length of days could have sufficed for so great a number. He cast a colossal Jupiter at Tarentum, of the amazing height of sixty feet. He made portraits of Alexander of every description and proportion of statuary, and likewise twenty-one

^u "*Ab illis factos, quales essent, homines; a se quales viderentur esse.*" Perhaps the original Greek, which is lost, would have expressed this idea more happily, even than the concise Latin of Pliny, l. 34. T. ii. p. 646. Hardouini. D. Select.

^v Dict. de Watelet, T. v.



"ΕΣΤΙΝ ΕΚΑΙ ΔΗΜΟΣΘΕΝΗΣ"

Plutarch, Mor., p. 10.

equestrian figures of his guards who perished at the river Granicus, where they saved his life. Metellus transported these to Rome, where was likewise an Apoxyomenos, differing probably in attitude or character from that by Polyclethus, which was so greatly admired, that Tiberius removed it from before the baths of Agrippa to his own palace, but was forced by the remonstrances of the people to restore it to its former "station. Nero possessed one of the finest of the bronze statues of Alexander, which he covered with beaten gold. The four bronze horses, first brought from Chios to Constantinople by the younger Theodosius, from thence to Venice, and recently to Paris, are attributed to Lysippus with no better proof than tradition, for their workmanship would derogate greatly from his fame.* Art flourished with increas-

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* "Plin. l. 34. c. 8." "dstringentem se, quem M. Agrippa ante thermas suas dicavit, mire gratum Tiberio principi, qui non quivit temporare sibi eo, quanquam imperiosus sui inter initia principatus, transtulitque in cubiculum, alio ibi signo substituto, cum quidem tanta populi Romani contumacia fuit, ut magnis theatri clamoribus reponi Apoxyomenon flagitaverit, princepsque quam adamatum reposuerit."

* It is well known that these horses were taken from Constantinople by the Venetians in 1204. G. Codinus "Delect. ex

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ing splendour from the Persian invasion to the Macedonian conquest, during an hundred and fifty years of civil war which scarcely admitted of any cessation. The age of Alexander is said to have produced the most celebrated statues; many copies of which are now preserved at Paris and Rome, or in the English collections. That great genius M. Angelo was incompetent to the imitation of these figures; and, if a conjecture be allowable, that they are rather to be referred to the Augustan age, or even to the time of the Antonines; it will serve to raise our ideas of the age of Alexander, to find that the best sculptor among the moderns was not to be compared with those, who, by the general consent of antiquity, were themselves below the merits of a Phidias or Praxiteles.

Winkelmann observes that not a single specimen of the works of Lysippus remains, though D'Hancarville believes a bust of Bacchus preserved at Portici, to be genuine. We learn from an epistle of the poet Statius,

originibus Const. Svo. 1596," mentions several bronze horses placed by different emperours in the Hippodrome; but his description does not apply to them. Bandurus Imp. Oriental. T. i. Strabo, l. 6. p. 268.

that a Hercules by him belonged to Vindex, the celebrated Roman connoisseur.^y We must look to Pliny merely as the historian of the art, for he was certainly ignorant of technical terms.

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Chares is known to have been a favourite scholar of Lysippus from a passage in Cicero.^z To him is attributed a statue of Apolló, the Colossus of Rhodes, which tradition, in order to increase its pretensions to be considered as the seventh wonder of the ancient world, states to have strode over the Rhodian harbour. This circumstance is fabulous, yet Millin inclines to a belief of it. Meursius supposes that it was begun by Chares, and completed by Laches, both

XA-
PHΣ.

^y Lysippus made a "Hercules Epitrapezius" for Alexander, in small bronze, of which Statius remarks. Sylv. 4. 6.

— parvusque videri

Sentiri que ingens.—

Vindex was contemporary with Statius and Martial, who is said to have been so well acquainted with the style of the different Greek sculptors, that he could decide without the assistance of the name inscribed. His taste and sagacity are praised by Statius, (l. iv. silv. 6.) and by Martial, (l. ix. c. 45.) who concludes a dialogue concerning which Lipsius and the Variorum editor hold different opinions as to the interlocutors, by making him exclaim, "Græce num quid ait Poeta nescis? Inscripta est basis indicatque nomen "ΑΥΣΙΠΠΙΟΥ" lego. Phidiæ putavi.

^z Rhet. ad Herennium. l. 4. Millin Dict. "Colosse." Guasco. p. 470.

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natives of Lindus, a city of Rhodes. Of its enormous dimensions ^z Pliny gives a clear idea when he says, that it was nearly a hundred feet in height; that the thumb was larger than most men could embrace, and that it was thrown down by an earthquake fifty-six years after its erection, when it appeared, through the fissures, occasioned by its fall, to have been filled with fragments of rock to preserve the balance. It was completed in twelve years, and at the expense of three ^a hundred talents, produced by the sale of the warlike engines left by Demetrius when he raised the siege. These fragments remained till the reign of Constans, the grandson of ^b Heraclius. They were purchased by a Jew, and are said, when broken into pieces, to have laden nine hundred camels. So partial were the Rhodians to this description of sculpture, and to such excellence had their artists attained in it, that not less than one hundred colossal statues were to be seen in their island.

ΑΓΗ-
ΣΑΝ-
ΔΕΡ,

No authentic documents remain by which the age of Agesander, Polydorus, and Athe-

^z Plin. l. 34. c. 7. "Pauci pollicem ejus amplectuntur."

^a 67,500*l.* sterling, according to Falconet, reduced from French livres, but Arbuthnot says only, 58,120*l.*

^b A. D. 670.

nodorus can be certified; but it is known that they were Rhodians. To these the celebrated group of Laocoon and his Sons, perishing by the bite of serpents, are assigned by Pliny, who, after adding a superlative encomium, states it to be then extant in the palace of Titus at Rome.^c Winkelmann conjectures,^d that Agesander was the father of the others and finished the Laocoon, which is the most difficult figure, whilst those of the two youths were left to his sons. In reply to those who would insinuate that this 'group is of a more recent date than the composition of the Æneid, he observes, that the hair of the two young men exactly resembles that of the sons of Niobe, or the Wrestlers at Florence, the criterion of a much earlier æra. To this opinion the London Dilettanti ac-

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ΠΟΛΥ-
ΔΩ-
ΡΟΣ,
και
ΑΘΗΝ-
ΟΔΟ-
ΡΟΣ.

^c Plin. l. 36. c. 5.

^d Storia delle Arti, p. 347. Em. David Recherches, pp. 373. 394.

^e Marliani Topograph. Urb. Rom. l. 4. c. 14. says, "ex Virgilii descriptione statuum hanc formavisse videntur," which opinion is repeated by Montfaucon, Suppl. aux Antiq. T. i. p. 242. Macrobius Saturnal. l. 5. c. 2. asserts that Virgil took his Laocoon from the Greek of Pisander. Quintus Calaber mentions Laocoon, but not his horrible punishment. According to Virgil, the serpents leave the sons to attack the father, who is standing in the sacerdotal habit. "Post, ipsum corripunt." In

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cede.^f On the other hand, these attestations of its belonging to the age of Alexander are disregarded both by Lessing and Heyne. The former of these criticks supposes, from the silence of all authors before Pliny, concerning this super-excellent work, and of Pausanias in particular, that it was not like others brought from Greece, but executed at Rome, if not by order of Titus, at least of the early Cæsars. He successfully disproves the idea long entertained, that it was either composed from Virgil's description, or that the description was taken from the statue. Heyne decides that the poet and the sculptors were governed by distinct principles in the effect they intended to produce; that Virgil

the marble, Laocoon is naked, and the serpents seize upon them all at the same instant. It would be derogatory to the artists to suppose that they copied Virgil in detail; at most he only furnished them with the leading idea. Pliny mentions several sculptors employed at Rome, without settling their dates, "*Palatinas domus Cæsarum replevère probatissimis signis,*" and describes this group in particular, as "*opere omnibus et picturæ et statuariæ artis præponendo.*" Lessing. *Du Laocoon*. 8vo. 1802. Heyne *Virg. Excurs. vi. ad l. 2.*

^f In the D. Select. this group is dated between the years 300 and 350 A.C. "because it has too much freedom and laxity to be anterior to Lysippus, and too much vigour and spirit to be much later." Card. Sadoletto composed a poem on this group soon after its discovery in 1512; reprinted by Lessing. From the Belvidere in the Vatican, it was removed to Paris, in 1800.

strove to excite terroure only, and the artists simply commiseration of bodily pain endured.^g

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At the same period in which the sculptors of the Laocoon flourished, Apollonius, and Tauriscus, (brothers in the language of the art, as being fellow-scholars,) are conjectured to have completed that vast group, called the "Farnese Bull," which was removed from Rome to Naples. It was discovered near the Antonine baths in the time of Paul III, and remained for a long time unnoticed in the Farnese Palace. Dirce is represented in the act of being bound to the horns of the enraged animal, in order to precipitate her into the sea, by Zethus and Amphion, the sons of the repudiated Antiopa, who is likewise there, and a fifth figure of a young man sitting who expresses horroure of so cruel a punishment.^h Upon the plinth, now obliterated, was

ΑΠΟΛΛΩΝΙ-
ΟΣ,
και
ΤΑΥΡΙΣ-
ΚΟΣ.

^g Em. David, p. 393.

^h Bottari, in his notes to Vasari's life of M. Angelo, says, that this group is 18 Roman palms high and 14 broad, that three of the five figures are larger than nature, and that one figure is no larger than life; and there are several animals, "*è perfettamente restaurato ma cò pezzi antichi, senza nessuna aggiunta moderna.*"

This account is essentially different from others subsequently given.

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traced the name of their master, Menecrates; and we are told, that this vast mass of sculpture was formed out of a single block in the island of Rhodes, from whence it was brought to Rome by Asinius Pollio.^c It has suffered so much in the restoration, that it has been thought a Roman work, though it has parts worthy of a Grecian master.^d The colossal Hercules, called the Farnese, and the “Torso,” or trunk of a sitting figure of the same deity, once forming, according to Visconti, a group with “Hebe,” are referable to the first establishment of the Greeks at Rome, who were encouraged to settle there by Pompey.

^c Plin. l. 36. c. 5. “Zethus ac Amphion ac Dirce et Taurus, vinculumque, ex eodem lapide, Rhodo adducta opera. Apollonii et Taurisci. Parentum ij certamen de se fecere, Menecratem videri professi, sed esse naturalem Artemidorum.” Longinus quotes three lines from a tragedy written by Euripides, on the subject of this celebrated group. Watelet. T. 5. p. 672.

“Puerique tradendam

“Vinxerunt Dircen, sub trucidis ora bovis.”

Propert. Eleg. l. 3. El. 13.

^d Battista Bianchi, a Milanese, who was little versed in the antique, restored this group soon after its discovery in the ruins of the baths of Caracalla at Rome. The modern parts are, the head and hands of Dirce, the head and arms of Antiopa, the statues of Amphion and Zethus, except the bodies and one leg, and the legs and cord of the Bull. But it is easy to discover the superior merit of what is antique, from the adscititious additions to this wonderful monument. Lumisden Obs. on Rome, 4to. p. 150.

All these more distinguished works will be investigated singly in another part of this essay, in which the modern discovery of statues will be detailed, and the opinions of different virtuosi respecting their appropriation, discussed more at length.

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After this slight historical sketch, in which the more eminent artists only have been noticed, a few farther observations on the art itself may not be irrelevant. In the several schools of Greece, the art excited by constant emulation, and nourished by solid instruction, at length reached the highest degree of perfection. It originated in the outline of Dibutades, and produced eventually the Olympic Jove and the Laocoon. This progress was doubly useful to the Greek artists, as it habituated them to imitate with truth, and taught them the value of truth in their imitations.ⁱ For this excellence, more especially, so great a degree of commendation has been given to Lysippus and ^kPraxiteles. The illusion occasioned by exquisitely finished statues has been the frequent theme of the

ⁱ Em. David, P. 240.

^k "Quinct. l. 12. c. 10. Ad veritatem Lysippum et Praxitelem optime accessisse affirmant."

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Sculpture.

antient poets, and the correct imitation of nature the subject of many discussions in the works of the Greek philosophers and 'critics. Longinus asserts, that all that can be required in a statue, is the just imitation of the human body.^m

Winkelmannⁿ assigns four distinct styles to Grecian antiquity:—1. The antient style, which prevailed until the days of Phidias. 2. The grand style, which was impressed on the art by the genius of that celebrated master. 3. The graceful style introduced by Praxiteles and Lysippus; and 4. The style of imitation practised by a crowd of disciples, who were the imitators of the great masters in whose schools they had °studied. But the style is not always a sufficient proof of the age of any individual production of the art; and there is likewise a singular dis-

¹ Plato de leg. l. 2. Aristot. Rhetor. l. 1. c. 11. Hippocrat. epist. ad Damaget. Em. David. p. 245. If this illusion could be complete, we should lose our pleasure in seeing statues." A. Smith on the Imitative Arts.

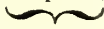
^m Longinus de Sublim. c. 36. ed. Glasg. "το ομοιον ανθρωπω."

ⁿ Storia delle arti.

° Boettiger, in his lectures on Archæologia, divides the Græcian art into three epochs:—1. The ancient style which reaches to Phidias. 2. The sublime and beautiful from Phidias to Praxiteles. 3. The beautiful and graceful from Praxiteles to Lysippus.

cordance in the opinions of certain authors respecting the characteristic merits or defects of the more eminent sculptors.^p According to Quintilian,^q the works of Calon and Hegesias were hard and resembling the Etruscan, Calamis less hard; but those of Myron possessed more softness and delicacy than either. In Pliny,^r we shall find Myron condemned for hardness of manner. In Lucian,^s Calamis who appeared hard to Quintilian, is particularly admired for the delicate expression in his statue of the Amazon Sosandra, one of the four specimens of sculpture which are selected on account of a kind of beauty, decidedly opposed to the hard or severe style.

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The genuine Grecian statue is the surest guide of the modern artist. It is, and will ever be the rule of precision, grace and grandeur, because it presents the most perfect representation possible of the human form. The most admired specimen of Grecian art may appear to a superficial observer neither super-eminent, nor even difficult to be imitated, but the intelligent and attentive artist

^p Watelet, v. 5, p. 540.

^q Inst. Orator. l. 12. c. 10.

^r L. 34. c. 19.

^s Lucian, Dial. de Imaginibus.

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will discover in it profound knowledge of design, and all the truth of nature which imitation is incapable of conveying.

Mengs, among other opinions which have been considered as bordering on paradox, supposes that the names of the sculptors now seen inscribed on the most admired statues discovered near Rome, are mere inventions, and that they are unknown in history. In fact, that the statues in question are not original Greek sculpture, of which we know too little to be able to decide positively, and can only form our ideas of what we have lost, by what still remains. Modern sculptors may excuse their own defects by alledging that the same occur even in the admired statues of antiquity, which in truth would be found in the most sublime performances, because a certain imperfection is inseparable from human nature.⁵

Olymp.
114.
A.C. 321.

Greece after the death of Alexander, lapsed into a state of dependence little better than slavery. Every territory was impoverished and laid waste by the exorbitant imposition of taxes, or continuance of war by his successors, circumstances equally fatal

⁵ Mengs sur les ouvrages qui nous restent de l'antiquité.

to the arts, which under the oppression of their once favoured country were neglected or nearly annihilated. From the 120th to the 155th Olympiad, Pliny considers the art of sculpture to have been dormant, and not to have revived before the last mentioned epoch. This cessation was probably occasioned by the fluctuation of government in Greece under these commanders, in which the arts partook. In the wars under Pericles the sculptors were animated by the love of liberty and of their country, and exerted all their energy in forming the statues of their victorious chiefs, or of those who fell in battle; but in the contest for power which took place immediately on the death of Alexander, as the Greeks soon perceived that they were fighting only for slavery and a change of tyrants, their national spirit was broken, and the arts were neglected.[†] Nearly two centuries after the last mentioned period, died Eumenes II. King of Pergamus, who was a zealous protector of those sculptors

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[†] Guasco *De l'usage des Stat.* P. ii. c. 5. Heyne *des epoques.* p. 70. "After the Macedonian wars, art began to decline; as the artists saw their works destroyed before them, the view of immortality became dim and obscure, and the subjects became debased." *D. Sel. Prel. Disc.*

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who were voluntary exiles from their own country, and most liberally employed them, not only in his celebrated library, but in the temples which he erected in every part of his dominions, and there is no doubt but that this discerning patronage produced many able artists. The death of Attalus, with the consequent seizure of his kingdom by the Romans, contributed much to the total extinction of the arts in Greece, which was not complete till Augustus disfranchised Athens, and dispersed the citizens on account of their attachment to M. Antony.^u The encouragement afforded likewise by the Seleucidæ^x in Asia, and by the Ptolomies in Egypt, availed to cherish the latent sparks of persecuted genius, till the cruelties of Ptolemy the Seventh expelled the artists from his court; and after the defeat of Antiochus, Asia was no longer an asylum for them. Soon after the arts had banished themselves from Greece, liberty inspired her last heroes, Aratus and Philipomanes, to attempt her restoration. Mutual jealousy prevented this glorious end, and recourse being had to the Romans against the Macedonian Philip, he

^u Dio Cass, l. 54. c. 7.

^x Polyb. l. 17. p. 97.

was defeated and forced to cede the provinces he had unjustly usurped.

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the Art.

When the consul Q. Flaminius, in consequence of that victory proclaimed universal liberty to Greece at Corinth, the public tranquillity, thus established, formed one of the most memorable æras of sculpture.⁷ But the restless spirit of the Greeks incited them to acts by which they lost the liberty they strove to defend; before aggression had been made by the Romans, to whom the Achaian league had administered a plausible cause of offence, L. Mummius was directed to lay siege to Corinth. The capture of that city, so famed as a repository of all that was perfect in the arts, provoked the avarice of the Roman conquerour, who restrained no excess of predatory violence. By transporting so many superb works of taste to Rome, to grace his triumph, he excited the admiration of his fellow-citizens, the consequence of which was an insatiable ardour of procuring them. Sylla possessed himself of the treasures of Mithradates, and Marcellus ransacked Syracuse.

Olymp.
144.
A.C. 194.

⁷ An elegant and masterly little work, "i Romani nella Grecia," was circulated in Italy during the plundering campaigns of the French armies in that country.

Verres,^y and other proconsuls, assuming the military power, pillaged the temples of Greece, at that time the grand repositories of statuary, to embellish their villas near Rome. Thus the dæmon of appropriation eventually transferred the seat of the arts from Greece, to the growing metropolis of the world.^z Sicyon

^y Livy. l. 25. c. 40. Juvenal Sat. viii. v. 87. Cicero in his fourth oration against Verres, having enumerated the marbles so obtained in Sicily, the Abbè Fraguier has described them by a happy conjecture of the contents of his famous gallery. Mem. de l'Acad. des Insc. v. 9. p. 260. Translated in the Philological Miscellany, v. 1. p. 261. Winkelmann. Stor. delle Arti. l. 10. c. 3. in not.

^z Horat. Epist. l. 2. p. 1.

Series of Statuaries and Sculptors in Greece from Phidias to the removal of Greek artists to Rome.

Olympiad. 82. 85.	}	Glaucias. Phidias. Naucydes. Alcamenes.
A. C. 449. 437.		Agoracritus. Theocosmos. Colotes.
88. 425.	}	Polycletus of Sicyon. Ctesilaus.
Olymp. 90. 98.		Dædalus of Sicyon. Pantias. Cleon.
A. C. 417. 385.	}	Scopas. Leochares. Bryaxis. Timotheus.
Olymp. 102. A. C. 369.		Lysippus. Lysistras. Euphronides. Silanion.
Olymp. 111. 1233.	}	Praxiteles. Cephissodotus. Chares of Lindus. Eubolus. Pamphilus.
A. C. 329. 285.		Polyeuctes. Agasias. Hegias or Hegesias.
Olymp. 125. 150.	}	Polycles. Antheus. Callistratus. Cleon. Calicles. Apollodorus. Pasiteles.
A. C. 277. 177.		Apollonius of Athens. Glycon. Cleomenes of Athens. Menophantes.
Olymp. 158. A. C. 149.		
Olymp. 172. A. C. 89.		

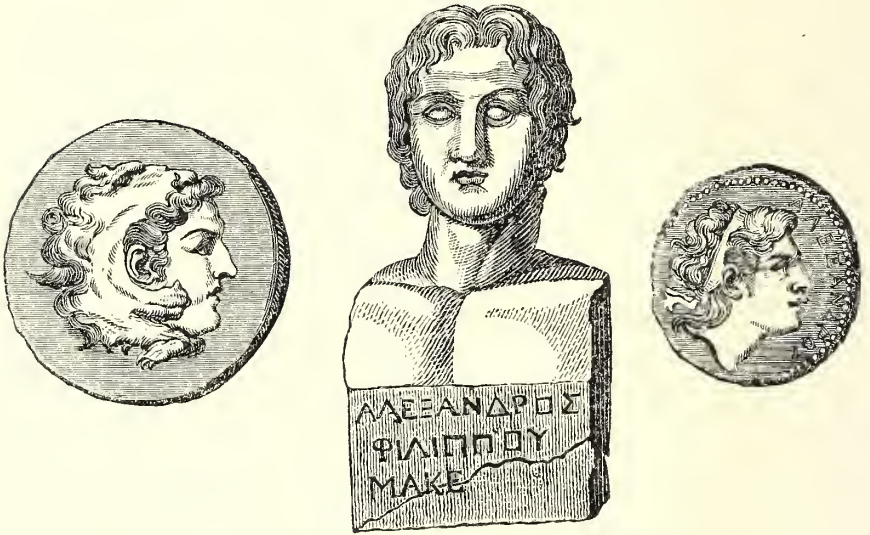
had been ravaged at the same time by M. Scaurus, and Sparta by Muræna and Varro. In the desolation of Athens all Greece was involved. Thebes, Sparta, and Mycenæ, retained little more than their names. Sylla had ransacked three of the richest temples, that of Apollo at Delphos, of Æsculapius in Epidaurus, and of Jupiter at Elis. Magna Grecia and Sicily had shared the general

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A series of Greek statuary and sculptors with anecdotes, is given in Watelet's *Dictionnaire des Arts*, v. 5, p. 581 to p. 680, including 92 names. "Em. David *Essai sur le classement chronologique des sculpteurs Grecs les plus celebres*," prefixed to the *Musée Français* of Messrs. Robillard—Peronville and Laurent, etched by Piroli, 6 vol. 4to. *Des Epoques de l'art chez les anciens indiquées par Plin, par C. Heyne*. Jansen, v. iii. p. 1, who observes, respecting the accuracy of Winkelmann's series, "Les nombreuses erreurs dont fourmille l'ouvrage de Winkelmann le rend a peu pres inutile pour la partie historique; ce que cet auteur dit de l'art, des ses epoques, des periodes, et des signes caracteristiques des styles, les jugemens qu'il porte, en consequence, sur plusieurs monumens anciens et sur les artistes auxquels il les attribue, sont autant d'assertions, qu'on ne peut adopter sans l'examen le plus severe," p. 4. The chronology of Heyne has therefore been followed in preference, who certainly detects, in this essay, many errors; yet this criticism, in its full extent, appears to have been uncandid. Winkelmann, during his life-time, was praised beyond his merit, and his opinions upon many matters of vertu have yielded to the test of severe investigation. Heyne writes in disparagement of his erudition, rather than of his taste.

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calamity in an equal extent. But the fate of Athens was truly deplorable, as having been the captive of two such conquerors as Lysander and Sylla.





SECTION III.

WHETHER the antient Romans were inspired with such admiration and gratitude with respect to their eminent men, as to preserve their memory by statues ; or whether they simply imitated the Grecian colonists who were settled in Italy, it is an allowed fact, that the practice of erecting them may be traced even to an æra, at which their history is lost in fable. An altar dedicated to Hercules but without his statue is said to have been placed by Evander near the site of Rome, before the foundation of that city.^a Under the first kings statues were introduced into the Capi-

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Sculpture.

^z “ Et domûs Herculei custos Pinaria sacri
Hanc aram luco statuit.” *Æn.* l. viij. v. 270.

^a “ Dicit Varro antiquos Romanes plus quam amos clxx. Deos
sine simulachro coluisse.” *Aug. de Civ. Dei.* l. 4. c. 31.

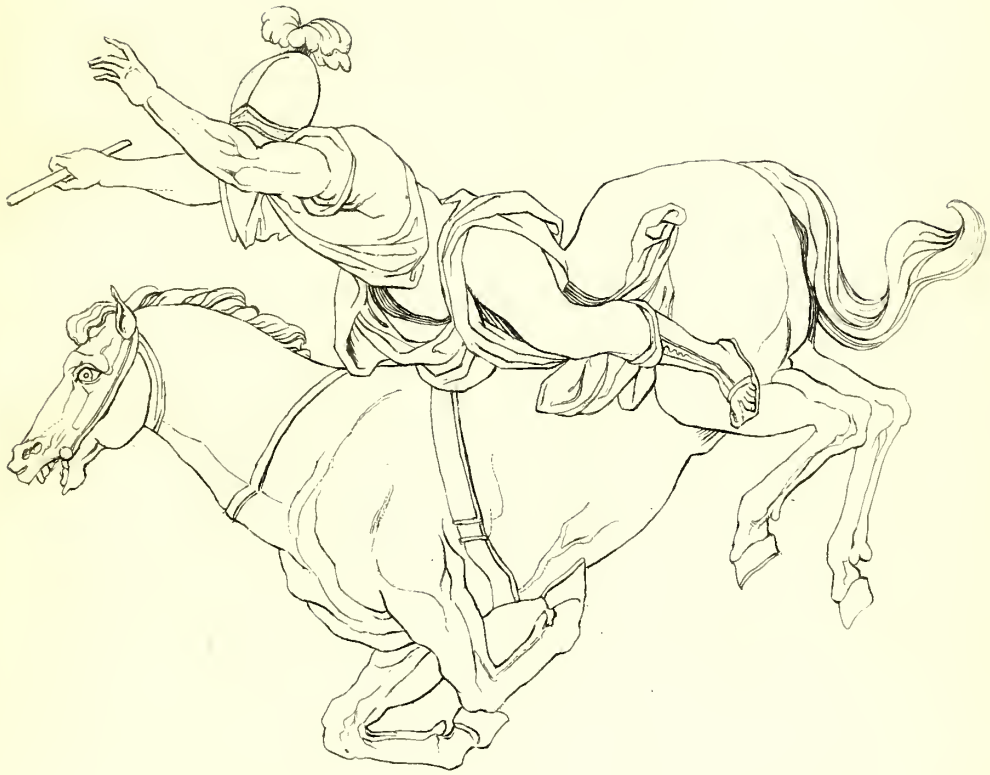
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tol.^a Those of Horatius Cocles, Clelia, and Curtius, were exhibited to the Roman people as a perpetual encouragement of patriotism and public virtue. Not only the founders and legislators of the republic, but the victorious generals, and whoever by any signal means had deserved well of their country, were honoured by iconic representations. At the very period, therefore, in which sculpture had proceeded to her meridian in Greece, Rome was scarcely inferior to other cities as to the number of statues; but there are no reasons to suppose that they possessed any great merit, considered as works of art. The first equestrian statue erected in Rome was that of Clelia, which was the only one before the decline of the republic, when the leaders of faction assumed that distinction.^b Those of Sylla, Pompey, and Julius Cæsar, were dedicated and defaced, as their partizans prevailed against each other. In Roman temples, the figures of wood or clay, by which their deities were represented, were coarsely executed, and were venerated solely from super-

^a Guasco de l'usage des Statues. Sect. 18, 19.

^b Seven statues of the Roman kings, and the eighth of Junius Brutus, were consecrated in the Capitol. Julius Cæsar added his own. "Statuam inter reges." Sueton. p. 113. Dio Cassius. l. 37.



*"et manus nunc ad cælum, nunc in patentis terre hiatus
ad Deos manus porrigentem, se devorasse, equo deinde
quam poterit maxime exornato insidentem, armatum,
se in specus inmississe."*

— Liv. Hist. V. 7. c. 6.

stition; not admired, as in Greece, on account of the excellence of the art.^c

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Cato, the Censor, endeavoured to restrain the ardour with which the works of Grecian sculptors were transported to Rome, by alleging that the statues of gods and heroes which had been so long venerated, must sink into contempt and ridicule in consequence of the obvious comparison.^d At the earliest æra in which Rome was celebrated for the extent and magnificence of her public buildings, she received the arts of painting and sculpture from Greece with coldness or disdain. A government whose sole object was aggrandisement by conquest had not disposed the mass of the Roman people readily to adopt the liberal arts; for having been accustomed to see them professed by a conquered nation, they connected the idea of them with inferiority, and regarded them merely as the labour of slaves.^e

^c "Stabat in exiguâ ligneus æde Deus." Tibull. Eleg.

^d "Infesta mihi credite, signa ab Syracusis illita sunt huic urbi, nam nimis multos audio Corinthi et Athenarum ornamenta laudantes, mirantesque; et ante fixa fictilia Deorum Romanorum ridentes." Liv. Hist. l. 34. c. 4.

^e The incapacity of the Roman, or at least the superiority of the Grecian artists in the Augustan age, is acknowledged by Virgil as scarcely worthy their attainment:

"Excudent alii spirantia mollius æra." Æn. l. 6. v. 848.

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During the whole of the Consular government of Rome statues were voted by the senate, or erected to magistrates by the gratitude of the people: any injury done to them was considered as personal, and afterwards punished by the provisions of the Julian law. But this prevalence and encouragement of sculpture must be considered merely as a part of the system of rewards held out by the government to men of merit, and totally distinct from that knowledge produced by a love of the art, which we now call "Taste." The Romans before they had become conversant with the statuary and sculpture of the Greeks, or had acquired so many fine specimens from motives of rapacity or triumph, were strangers to a sense of excellence in the art, and were deficient in the capacity of feeling.^d

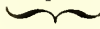
We must not however decide upon the acquisition of works of art by right of conquest, as originating with the Romans. Such were practised by victors, not only in the wars of the Persians and Greeks, or between Carthage and Sicily,^e but even between the

^d Liv. Hist. 1. 34. c. 4. Plin. 1. 34. c. 8. Cicero in Verrem. 5. c. 5. 15. 33. Em. David. p. 121. Gibbon. v. 1. p. 51. 8vo.

^e Guasco. Ch. 18. Statues taken from Greece by Xerxes.

Grecian states with each other. Such devastation was necessarily the concomitant of conquest, and the degree and extent of it was limited only by the magnanimity of the conquerors who despoiled those unfortunate cities not only of their tutelary deities, but of those monuments of public virtue, which were regarded with equal veneration.

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As the Romans became more luxurious, the desire of accumulating Greek statuary increased, and no general neglected to enrich his triumph with these spoils of the vanquished cities.^f Fabius and Lucullus had shewn a generous forbearance in certain instances; but Marcellus,^g at the taking of

Plin. l. 34. By Himilcon, from Agrigentum to Carthage, Diod. Sic. l. 14. By Iphicrates the Athenian, from Syracuse to Delphi and Olympia. Id. l. 16.

^f “ Sed majori animo generis ejus predâ abstinuit Fabius quam Marcellus “ Cic. in Verrem. Plutarch in vit. Luculli. In urbe nostrâ pulcherrimâ & ornatissimâ quod signum, quæ tabula picta est, quæ non ab hostibus victis capta atque apportata sit? Cic. in Verr. 5.” Upon the defeat of king Pyrrhus almost all the monuments of his city of Ambracia were brought to Rome by Fulvius Nobilior. Liv. Hist. l. 34. c. 51. Id. l. 35. c. 38. Juven. Sat. 18.

^g The Archæans met with so much lenity out of regard to Polybius, who was much beloved and respected at Rome, that a small tribute only was imposed on them, and the statues of their illustrious men were restored.

Roman
Sculpture.

Syracuse, transported their finest statues to Rome, as a right of war. The curious inquirer into the history of Sculpture, may be gratified by some details which are subjoined of the several deportations of famous statues to Rome, collected from different authorities by the industry of a German antiquary.^g Although, by far the greater

^g " Histoire de l'enlèvement et du transport d'œuvres remarquables de l'art du pays des vaincus, dans ceux de vainqueurs, traduit de l'Allemand de F. C. Sickler, 1803.

	<i>From.</i>	<i>By.</i>
285 Statues in bronze, and 230 in marble	AsiaMinor.	Fulv. Nobilior.
	Ditto.	Ditto.
134 Ditto		Lucius Scipio.
250 Carri or waggons filled with statues, &c.	Macedonia.	Æmilius Paulus.
Minerva Cliduchos placed in the temple of Dea Fortuna	Ditto.	Ditto.
25 Statues of Macedonian heroes, by Lysippus, placed before the portico of Metellus	Ditto.	Metellus Maced.
Statues and busts of Alexander and Hephestion	Ditto.	Ditto.
Minerva, bronze, by Praxiteles, before the Ædes Felicitatis	Ditto.	Ditto.
Apollo	Carthage.	L. Scipio. Africanus.
12 Labours of Hercules by Lysippus	Ditto.	
Minerva in ivory, &c. in the Circus Maximus		Sylla.
Hercules, Bronze, by Myron from the household gods of C. Heius. .	Syracuse.	Messina.

part of these were given to the Roman people, and exhibited in temples, porticoes, and places of public resort, yet several of the proconsuls and generals upon their return to Rome established galleries and private collections, to which the lovers of the art might occasionally resort.^h Asinius Pollio, Verres,

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Sculpture.

	<i>From.</i>	<i>By.</i>
2 Canephoraë by Polycletus . . .	Syracuse.	Verres.
Diana by Cephissodotus . . .	Segesta.	Ditto.
Apollo by Myron, in the temple of } Æsculapius }	Agrigentum.	Ditto.
Cupid by Praxiteles	Mamertinum.	Ditto.
Sappho, bronze by Silanion . . .	Syracuse.	Ditto.
Jupiter		
Colossal Apollo by Calamis, in the } Capitol }		L. Lucullus.
Hercules		Ditto.
Mithridates, in gold, six feet high	Pontus.	Pompey.
Pharnax in silver	Ditto.	Ditto.
Janus Pater	Alexandria.	Aug. Cæsar.
Apollo by Scopas, in the Palatine } temple }	Ditto.	Ditto.
Latona by Cephessodotus, in Ditto	Ditto.	Ditto.
Victory in Ditto	Tarentum.	Ditto.
Four statues which supported the } tent of Alexander, in the Pala- } tine temple of Mars }	Macedonia.	Ditto.
Dioscuri in the temple of Jupiter } Tonans }	Delphi.	Ditto.
Colossal Jupiter, by Myron, in } Ditto }	Samos.	Ditto.

^h Guasco. Chap. 20.

Roman
Sculpture.



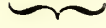
and Vindex, were distinguished collectors, and purchased marbles, at an extreme price.

The Roman architecture had, prior to this æra, been remarkable for its solidity and simple grandeur, yet now by adding statues as a chief ornament, so great a number were requisite, that all the pillage of Greece could scarcely supply them. In private mansions and villas, those of superior or transcendent excellence were deposited, and Cicero appears, from two of his epistles to Atticus, to have been particularly desirous of furnishing his library with some choice specimens. Such were likewise preserved in the vestibules and eating rooms. This fashion once established, grew into excess, and eventually declined ; but from the increased opportunities of selection, a taste for the art displayed itself in the choice of good subjects, and the most celebrated Grecian bronzes were studiously copied in marble by artists, transplanted from Greece. Pompey is said to have been the first encourager of these migrations, for that purpose, and, with such success, that the Hercules Farnese, and the Torso, are attributed to them.

Julius Cæsar was his rival in these acqui-

sitions, and in the temple which he dedicated to Venus Genetrix, (so called, as being the fabulous ancestor of the Julian family,) were deposited not only exquisite Greek statues, but cabinets of cameos and intaglios. M. Antony embellished the Prætorian palace with statues which he had borrowed from Cæsar. But in the temple of Apollo, and the library built by Augustus upon the Palatine hill, the magnificence of the collections already named was eclipsed, both in point of number and value. Several of the statues were composed of solid silver. The luxury of casting them in the precious metals followed the fortune which favoured and corrupted the Romans. It was imported into Rome with the spoils of Carthage, and of Mithridates, king of Pontus, and it was soon imitated by the chiefs of either party and the emperours, and multiplied by the abject flattery of their degenerate subjects.^h

Roman
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Previously to a more detailed account of the progress and decline of the art of sculpture at Rome, under the succeeding

^h Sueton. in vit. Augusti, p. 239, & in vit. Caligulæ, p. 445. Edmundi Figrelîi de Statuis illustrium Romanorum, 1656, 8vo. p. 144.

Roman
Sculpture.

emperours, it may not be irrelevant to offer a general view of the subject. There were purposes, unknown to the Greeks, to which the Romans applied the art, and after the first Greek masters were no more, it was professed only by freedmen or slaves.

When the Roman empire was obedient to a single Dictator, the best artists of Greece, having little encouragement in their own country, resolved to transport themselves to Rome, where the growing fashion of ornamenting the villas with statuary, called for all their talents. As that capital contained the finest pieces of sculpture, collected from every part of Greece, it became from that circumstance the point of re-union for the Grecian artists.¹ Among the more celebrated of them were Arcesilaus, the freedman of Lucius Lucullus, so highly praised by Varro,

¹ “ As Rome was the centre of wealth, as well as of empire, the best artists from all the colonies, of course, sought employment there; and as the custom of erecting statues to Emperours, pro-consuls, &c. was very general, there was employment sufficient for a great number. It was, however, but a minute and paltry kind of work, the Romans seeking for accuracy of likeness rather than excellence of art in their portraits, and requiring them either to be cased in armour, or loaded with heavy drapery, according to the character and office of the person represented.” D. Select. Prel. Disc. p. 76. Guasco, p. 459.

and Pasiteles,^k (a name which has been confounded with Praxiteles,) who was a native of Magna Grecia, and was likewise an author, who composed, in five volumes, now lost, an account of statues existing in his day, in different countries. After this melancholy view of fallen Greece, we may find some satisfaction in directing our minds to the introduction of the arts at Rome, and to the liberal encouragement which men of talents experienced, even from their haughty and rapacious conquerors, to whom they were individually attached, and lived in their palaces. Notwithstanding a degree of hardness, remarked by Mengs, we may observe in the works executed under the first emperours, a continuance of the Greek style, which manifests itself in a certain squareness of forms, and a firm, but not a delicate, touch. There is not much precision in finishing the hair, but great spirit and boldness, in the masses. The physiognomy has a character which presents to us the celebrated individual, such, as he is verbally pourtrayed by the historian. In Augustus, we are struck

Roman
Sculpture.

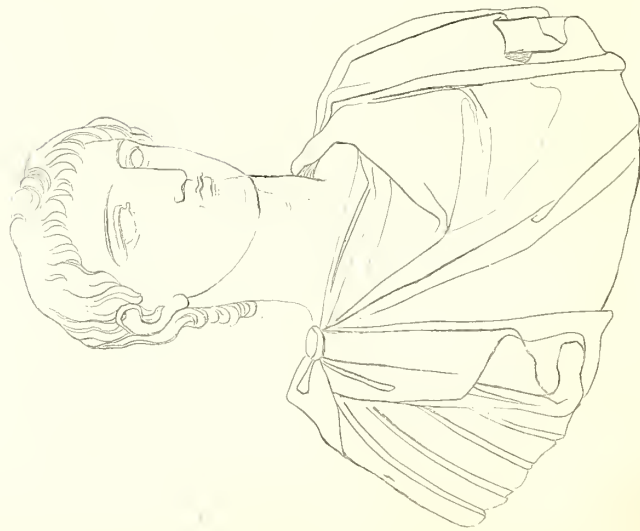


^k Pasiteles was retained by Metellus, for whom he made a Jupiter in ivory, and other statues. Plin. l. 36. c. 5. 4. Edit. Brotier.

Roman
Sculpture.

with the semblance of that cruelty which marked his triumvirate; in Agrippa the characteristics given to him by Pliny,¹ of rage in the countenance of Livia, of meretriciousness in Julia, of an affected threatening air in Caligula, and of stupidity in Claudius. This superior accuracy of portrait began to decline about the time of Tiberius and Claudius, who restrained the privilege of erecting statues in publick, and this failure was occasioned by the suspicious spirit of those emperours, who would not allow similar honours to others, when the Roman people had fallen into a state of abject servility. Notwithstanding these discouragements, under the later emperours, a style of great excellence prevailed. In the reign of Hadrian statuary was more refined, pure, and delicate, than under the earlier emperours; the hair was more highly finished, more laboured, whether in locks or detached, the eye-brows more relieved, and the pupils of the eyes marked by a deep hole, drilled in the centre, a custom uncommon before, but frequent about the reign of this emperour, as may be seen in the busts and statues of Antinous. The countenances are very boldly chiselled, but deficient in truth

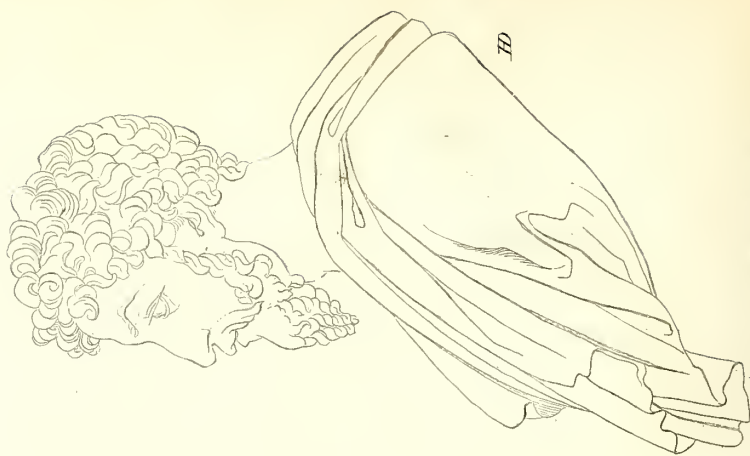
¹ “ *Illa torvitas.*”



AUGVSTVS.



CARACALLA.



SEPTIMIVS SEVERVS.

and character. In fact, sculpture had lost the air of sublimity which was peculiar to it, in the works of the ancient Greeks.¹

Roman
Sculpture.

During the reigns of the Antonines, it retained a degree of excellence, which has still its admirers, but fell into a memorable inferiority after the time of Septimius Severus. There are, however, several very fine heads of Caracalla, his successor, extant, particularly those in the Villa Borghese at Rome, and one in the Townley gallery. Of the sarcophagi still preserved, and the bas-reliefs which had been detached from them, the major part were decidedly executed in the lower age of sculpture.

So great was the number of ancient statues already collected at this period of the decline of the art, that the sculptors at Rome were principally employed in making busts and heads only ; among the more remarkable

¹ “ The statues of deities, heroes, &c. which adorned the temples, theatres, baths, palaces, and villas of the Romans were either from the plunder of the Grecian cities, or copies made from the master-pieces which still continued or had once enriched them ; but that kind of employment which calls forth inventive genius, and by joining the efforts of the hand to those of the mind produces works of taste and feeling, as well as of technical skill and dexterity, seems to have ceased with the Greek republics and the Macedonian kings.” D. Select. Prel. Disc. p. 72.

Roman
Sculpture.

of which are those of Macrinus,^m Septimius Severus, and Caracalla, for the scrupulous labour with which they are finished. Lysippus himself could scarcely have excelled one of the last mentioned prince in the Farnese collection; yet it is more than probable, that none of these artists could have formed a whole figure worthy of any comparison with those of Lysippus.

Pasiteles and Archesilaus were the ornaments of the Augustan age of sculpture. The former cast in silver, Roscius, the celebrated actor, as an infant lying in a cradle, and entwined by a serpent, a situation of danger from which he was rescued by his ⁿ nurse. Archesilaus excelled in modelling in pipe-clay, from the most esteemed antiques; and is said by Pliny, never to have begun a statue without having previously modelled it, having attained to the greatest perfection in the plastick art.^o

^m Guattani (T. 1. 1784,) describes a bust of Philippus Senior, an emperour who reigned long after Septimius Severus, as of such excellence, that the bust of the last mentioned, which was styled "l'ultimo sospiro dell' antica scultura," was no longer exclusively worthy of that epithet.

ⁿ Cicero de Divin. l. 1. c. 36.

^o Plin. l. xxxv. c. 45. Although few of his works are speci-

Aulanius Evander restored the head of a statue of Diana by Scopas, (which had been mutilated in being brought to Rome by order of Augustus,) with singular success.^p His chief merit consisted in sculpturing bas-reliefs, modelling them in terra-cotta, and probably making Bacchic vases in marble upon a smaller scale than that introduced under Hadrian.^q Horace alludes to the superior style of Evander in the "Toreutice," or bas-relief in metals, for pateræ, cups, and vases. It has been argued that a chief cause of the superiority in sculpture to which the Greeks attained, was their enjoyment of liberty. This is Win-

Roman
Sculpture.

fied either by Pliny or Varro, they were of such eminence as to have procured for him the honour of being made a Roman citizen.

Varro mentions Archesilaus (as having been attached to the household of Lucullus,) having carved a Lioness with Cupids, who were forcing her to drink, out of a single block. This latter circumstance is always a matter of great surprise to Pliny, and he particularises the same both in the Laocoon, and the Toro Farnesé. l. 36. c. 5. Guasco, p. 416. His was the Venus Genetrix with which Julius Cæsar was so well pleased, that he wished to dedicate it before it was finished to the satisfaction of the master.


^p Plin. l. 36.

^q ——— "mensæ catillum

Evandri manibus tritum deiecit."

Hor. Sermon. l. i. s. 3. v. 91.

Roman
Sculpture.



kelmann's opinion. But let us reflect, that the æra of their greatest fame was when Pericles was demagogue, or in fact monarch, and the reign of Alexander, which did not leave to Greece even the semblance of liberty. This remark is no less applicable to after ages; for at Rome the most admirable sculpture was produced in the time of Augustus, who had left to the Romans scarcely the consolation of imagining themselves free; in modern Italy, under the auspices of the De Medici at Florence, or the Pontiffs at Rome; and in France, under the absolute government of Louis XIV. What favours the arts more particularly is a taste for real beauty, leisure, and opulence, a powerful man who encourages them, and to gratify whom, an emulation, and a great number of competitors are necessarily created.'

Sculpture
at Rome
by Greek
Artists.

Among the monuments of sculpture made at Rome, in these last days of her republic, and certainly by Grecian artists, are the two statues of the Thracian kings, as prisoners at

^r Duravit artificibus generosus veræ laudis amor quamdiu populis regibusque artium reverentia mansit: at postquam pecuniæ amor eam ex animis hominum ejecit, defecerunt et ipsi artifices." Petron. Arb.

a triumph, in grey marble. These were kings of the Scordisci, a rude people, who were defeated by M. Licinius Lucullus, the brother of the magnificent senator. Exasperated by their repeated perfidy, he commanded their hands to be cut off, a circumstance of cruelty represented in the marble, which now remains in the museum of the capitol.^s

Sculpture
at Rome
by Greek
Artists.

The statue of Pompey,^t now in the hall of the Spada palace, but originally standing in the Curia or basilica of Pompey, in which Cæsar assembled the senate, and at the base of which he fell, affords a singular proof of a deviation from the known custom of the Romans, who represented their living heroes in armour." But the great triumvir is sculp-

^s "These statues exhibit a striking instance of Roman cruelty, and it appears plainly from these testimonies, that the custom was to maim the principal captives in a great triumph, in order to increase their humiliation, by rendering them totally helpless. It is manifest from inspection that these could not be fragments, but that the one never had but one arm, and the other one hand. No Roman historian mentions this wanton barbarity, ashamed probably to transmit it to posterity. Viaggiana, p. 53.

^t Diodorus Siculus, l. i. p. 45.

^u "Græca res est nihil velare: at contra Romana ac militaris thoracis addere." Plin. l. xxxiv. c. 10. The young men in the gymnastic games, first wore a zone, then, after the Lacedæmonian fashion, were totally naked.

Julius Cæ-
sar.



tured as a deified hero, naked and of colossal proportions.

We must now consider the arts as transplanted into Rome, although professed, almost exclusively, by Greeks, for the very oppressors and depredators of Greece became their most liberal patrons. Cæsar, when in a private station, had made an extensive collection of pictures, intaglios and small figures in ivory and bronze,* which he dedicated by a public benefaction, when, as dictator, he built a temple to Venus Genetrix. His magnificent Forum is an instance of his desire to promote the grandeur of the imperial city; and he may be said to have left the love of the arts, as a kind of heritage, to the Romans. Augustus merited the eulogium of Livy, who

Augustus.
A. D.
14—37.

* “*Gemmas, toreumata, signa, tabulas operis antiqui semper animosissime comparâsse.*” Sueton. p. 75.

A pearl valued at £ 40,000 was cut in two to make ear-rings for the statue of Venus in the Pantheon. Lumisden's Rome, p. 284. So great was the profusion of the Romans after the extinction of the consular government, that a statue of Victory of massive gold was erected, which weighed 120 pounds, calculated by Troy-weight. It has been satisfactorily proved that the column and statue now at Wilton, which were sold to Evelyn, when collecting for Lord Arundel at Rome, are not those originally placed by Julius Cæsar before the Temple of Venus Genetrix. The statue is known to be modern.

honours him as the restorer of the temples of the Gods. He assembled from every part of Greece the statues of the deities of the most genuine workmanship, with which he embellished Rome, whilst he encouraged a prevailing mode of figuring eminent persons of either sex in statuary, as portraits, which were placed in the public edifices,^y or religiously preserved in their own. It is worthy of remark, that of this Emperor two statues only are allowed to be real portraits; one in the Museum of the Capitol holding the prow of a ship^z in reference to the victory at Actium, and the other was formerly in the Rondonini collection at Rome.

Sculpture
at Rome
by Greek
artists.



Cleopatra, so unfortunately famous for her beauty and profuse magnificence, cherished the arts in Egypt.^a She gave a statue of

Cleopatra.

^y Sueton. Calig. c. 34. where he asserts that Caligula threw down the statues of eminent men erected by Augustus in the Forum.

^z Maffei Raccolt. di Stat. Tav. 16.

^a There is no genuine statue of Cleopatra now remaining. Her true portrait is only to be seen on her medals, and upon some coins of M. Antony. The reclining figure in the Vatican collection, so long designated by her name, is now discovered to be Ariadne, or a river nymph. Gems have been attributed to her with more certainty than the statue in the Capitol, N^o 57, or that

Sculpture
at Rome
by Greek
artists.



Venus to Julius Cæsar to furnish the temple he was then building at Rome; with Marc Antony she shared the spoils of Greece and of Pergamus; and to the Attalian Library, which she procured from him, were added some of the finest works, both in sculpture and painting, which existed at that time.

Caligula.
A. D.
37—41.

The conduct of Augustus towards the Greeks, after he assumed the imperial government, was moderate and discreet, and such was continued by his immediate successors till the reign of Caligula. By the last mentioned, as it has been previously noticed, was dispatched Memmius Regulus, with a command to collect from every city the statues which had been considered as its peculiar boast. With so much exactness were these orders obeyed, that the finest pieces of art were brought to Rome, in a profusion by which his palaces were crowded, and many were distributed in his numerous villas. He ordered his own statue to be erected in every

in the Medici Collection. In Mus. Flor. T. 1. Gemm. pl 25. is a head of her, engraved on a sardonix. 77, 78. Stosch Gemm. n. 39. Maffei Gemm. T. 1. n. 76. Plutarch in Vit. M. Anton. p. 927, does not allow her exquisite beauty, but insinuates that she was irresistible from other causes.

city in Greece and Asia Minor, and endeavoured to force the Jews to receive it into their Temple at Jerusalem.^b

Roman
School of
Sculpture.




Agrippa retained Diogenes of Athens to finish the statues which he placed in the Pantheon; Batrachus was employed in the porticos of Octavia; and Pliny^c attests the skill and fame of Pythodorus, Philiscus, Hermolaus, Lysias, Criton, Nicolaus, Stephanus, and Menelas, Arthimon, Aphrodisius, Trallinus, and Sauros, all Greek artists, to whose labours the imperial residences owed much of their splendour. By these sculptors, about the close of the republic, the Roman freedmen and slaves^d were instructed in the elements of the

^b Phil. Judæus. Josephus. *Antiq.* l. 17. c. 6. l. 18. 3. and *De Bello Judaico.* l. 1. 33. and l. 2. 9. Edit. Havercamp. Concerning his statue of solid gold—his placing his own head on other statues, &c. Vide Sueton. pp. 445. 46. 465.

^c L. 36. c. 5.—Philiscus is conjectured to have made four of the Muses, Clio, Euterpe, Melpomene and Terpsichore. *Mus. Pio-Clem.* V. 1. T. 17, 18. 20, 21.

^d The establishment of a school of slaves was the true cause of the decline of the art, after its removal to Rome: “a liberal art practised by a slave is at once degraded into a manufacture, a mere passive tool in the hands of his employer.” “The primary attempts of a people emerging from barbarism, have always a character of original meaning and intelligence, however imperfectly expressed, and will always excite sentiments similar to those from

Roman
School of
Sculpture.



art. This new school had acquired some degree of reputation under the patronage of Augustus, yet we see few names inscribed on the plinths of statues under his immediate successors, a circumstance which does not favour a supposition of their excellence. It is presumed likewise, that when a celebrated bronze was copied, in marble, by any of these artists, the name of the original master, if of any, was inscribed on the base, which fact will account for the difficulty of appropriating works to names, which Pliny has rescued from total oblivion. In some instances, the form of the letters is more modern than the date of the artist, whose name is written.* The productions of Roman art were not marked by genius or originality. As most of the statues at Rome were either brought from Greece, or produced by the masters in whose school they studied, they were little more than imitators, who rendered their subjects with the greatest truth and pre-

which it sprang, but the operose productions of a people sinking into darkness, are either servile copies, or vapid efforts of invention. D. Select. Prel. Diss. p. 80.

* Phædri Fab. l. 5. Prolog. " Ut artifices nostro faciunt sæculo, novo qui marmori adscripserunt Praxitelem, suo detricto."

cision, with exquisite finishing, but void of invention. They were unequal to the imitation of the naked figure in which the Greeks excelled. The Romans considered drapery as essential to the character of the statues. The laws respecting the change of gowns, the attention paid to folding them with elegance, the phrase which characterised the Romans, “gens togata,” were literally followed by their artists. The great passion of the Romans for dress is a sufficient reason for their draped statues. When the statues were not clothed, a spear was placed in the right hand, and the armour was as scrupulously represented as the drapery. All their efforts were bent to acquire the utmost delicacy and perfection in finishing draperies and portraits, the value of which was greatly enhanced by the most accurate resemblance. The custom of the public baths afforded them many opportunities of studying the effect of wet drapery, adhering to the limbs, especially in female subjects, and they were thus enabled to exhibit the grace and elegance of the naked and draped figure, combined under the same form. The personal vanity of the Romans, and their sacred attachment to the memory

Portraits
and Do-
mestic Sta-
tues.



Portraits
and Do-
mestic Sta-
tues.


of their ancestors, proved a fertile source of employment to their numerous artists. Portraits and domestic statues were not limited by any particular law; and it was an ostentatious luxury in which the richer citizens spared no expense.^f The vestibules of their houses were crowded with the statues of their relatives or patrons, in marble, bronze, or coloured wax, which on particular festivals were apparelled in the most sumptuous robes, and ornamented with jewels. Sepulchral statues, or those which were deposited in the tombs or mausolea of eminent men and the patrician families, were held in the highest degree of veneration,^g and were likewise of the most perfect workmanship. In the sepulchres of the last mentioned, were placed not only the busts of those who had signalised themselves, but of those with whom they had been most intimately allied during life. That of the Scipios discovered in the Appian way, near the Porta Capena, contained, together with

^f “*Imagines in atrio exponunt,—in parte primâ ædium collocant, noti magis quam nobiles sunt, illas per solemnitates publicas cum studio ornant togis & prætextis, aut triumphalibus vestibus, juxta personas.* Columel. xii. 3 Y. Guasco, p. 321.

^g *Defunctorum imagines, domi positæ, dolorem nostrum levant.* Plin. Epist. l. 2.

their own busts, that of the poet Ennius, with whom P. Scipio had lived in the strictest friendship.^h Virtues personified, or the tutelary divinities of the deceased were frequently added.

Portraits
and do-
mestic Sta-
tues.



Penates and Lares appear to have drawn their origin from the remotest antiquity.ⁱ They were known to all nations; but in universal usage among the Romans, and to them was attributed the peculiar and constant guardianship of every person, and of every ^k place. The Penates were chosen by the individual from the gods, as Jupiter or Apollo, and the Lares were favourites among them or deified persons. Few subjects have exhausted more erudition respecting the derivation of their name, and the form of statuary, by which they were expressed; indeed their whole his-


Penates
and Lares.

^h Plin. l. 7. c. 30. T. Liv. Hist. l. 38. c. 56. Labruzzi *Via Appia Illust. ab urbe Româ ad Capuam.* 2 vol. fol. 1792. The waxen busts or portraits which were carried in funeral processions, or exposed in the halls and vestibules of houses, are mentioned in Polyb. l. 6. c. 58. Plin. l. 35. c. 1. Juv. Sat. 8.

ⁱ Guasco. Ch. ix. p. 97. Virgil *Æn.* l. 2. v. 717.

^k Arnobius styles them "Deos consentes seu complices." Lares were public or domestic. The latter were believed to be the souls of the deceased. Redi sopra gli Dei aderenti. Diss. Acad. de Cortona. v. 2. & v. 6. p. 94.

Portraits
and do-
mestic Sta-
tues.



tory is as ambiguous and recondite as any part of the Heathen Mythology.¹

With different denominations the Penates and Lares were regarded as the tutelary deities, under whose immediate protection the person, the house, family, and possessions, of every individual were placed.

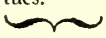
These divinities were represented by small statues, seldom exceeding a very few inches in height, exquisitely proportioned and wrought, and cast in gold, silver, or bronze; but the intrinsic value of the first mentioned materials has occasioned their almost total disappearance. Bronzes have been abundantly found, much corroded, and of very unequal workmanship.^m In these were gene-

¹ Guattani. T. 1. 1784, gives an altar inscribed "*Laribus Augustis*," upon which were carved two youths standing, succinctly clothed, crowned with laurel, and holding a "ryton," or drinking horn, with their hands elevated: "*Animas hominum esse Dæmones et ex hominibus fieri, Lares, si meriti boni sunt, Lemures seu larvas si male, manes autem Deos dici, cum incertum est, bonorum eos seu malorum esse meritorum*" St. Augustini De Civ. Dei. l. 9. c. 2. "DHS MANIBVS" is inscribed on most of the Roman cinerary urns. "Figrelîi, p. 86. Dairval, De l'utilité de voyages"—

^m The collection of R. P. Knight, Esq. is the most celebrated for small bronzes in England. One of the first, in point of date, and excellence, was that made before 1720, by John Kemp, FRS.

rally comprehended the twelve greater divinities,ⁿ beside Genii, but those most common are of Mercury and Hercules. It was customary with the Romans, when travelling, to carry the Penates with them,^o that they might not omit the usual sacrifice, should any festival happen during their journey. When they returned home these images^p were deposited in the Lararium^q or wardrobe which stood in some secret apartment, the sleeping room or library. In process of time the Romans were not content with a^r single Lararium, but had

Portraits
and do-
mestic Sta-
tues.



when a very learned catalogue raisonnée was compiled and published by Rob. Ainsworth, and it was dispersed by public sale. The original collector was Monsieur Gailhard of Angier, who sold them to Lord Carteret. Sir W. Hamilton's collection is now in the British Museum.

ⁿ "Ferer exul in alto " Cum Sociis natoque Penatibus & magnis Diis." *Æn.* l. 3. v. 2.

^o "Lares succinctos." *Juv.*

^p They were styled "Familiares—domestici—cubiliares, and inscribed "Jovi Domestico—Apollini Domestico," &c. Cicero pro Domo 143, 144. "Θεοὶ κατωικίδιοι " Πατρῶοι."

^q "Grande armarium in porticûs angulo vidi, in cujus ædiculâ erant Lares argentei, positi." *Petron. Arb.* "Nepotis effigiem in cubiculo positum, quotiescunque introiret, exosculabatur." *Suet. vit. Calig. c. 7.* Pliny (*Epist.* l. 3. ch. 7.) reports of Silius Italicus "Multum utique librorum, multum statuarum, multum imaginum, quas non habebat modò, verum venerabatur, Virgilii ante omnes."

^r Virgilii imaginem cum Ciceronis simulachro in secundo La-

Portraits
and do-
mestic Sta-
tues.

another containing statues of heroes, poets, and eminent men, and even of their patrons, as an instance of refined and delicate flattery.[†] The superstition attached to these small statues was so great, that men of the first rank and celebrity, and even the philosophers, did not neglect the usage of them. We have instances in the lives of Antiochus, Xenophon, and Cicero,[‡] and Tacitus relates, that the Lares of the Roman people were preserved in the temple of Vesta."

Guasco^{*} conjectures that the "Signa Tuscanica" did not exceed one foot in height, and it is the opinion of Caylus, founded on great probability, that the statues brought from Corinth by Mummius to Rome, were of, or under, that size. He asserts it to be impossible to have placed three thousand bronze statues in a small theatre of wood, as

rario habuit, ubi et Achillis & magnorum virorum. Alexandrum vero magnum inter Divos & optimos, in Larario majore, conservavit. Lampridii in vitâ Alex. Severi. "Denique hodieque in multis domibus, M Antonini statuæ consistunt inter Deos Penates." Jul. Capitol. in vit. Ant. Pii. Hist. Aug. p. 292.

[‡] Icunculæ, imagunculæ, statunculæ, used by Petronius, Pliny, and Suetonius.

[†] Xenophon. l. v. Plutarch in vit. Ciceronis. Guasco, p. 105.

[‡] Annal. l. 15. c. 13.

^{*} P. 467.

was that of Scaurus, unless they had been of inferior dimensions. Yet Pliny's description renders it more probable that they were of the usual size.^y

Portraits
and do-
mestic Sta-
tues.

Genii were of the highest antiquity in the system of pagan worship, and, in order to accommodate the idea of the divinity to the rude perception of vulgar minds, they were subdivided into many portions, to whom were assigned offices and power, which emanate only from the great first cause. Antiquaries were uncertain in what manner the Genius of the Roman people was sculptured, and by what attribute he was distinguished from the statues of other deities. A temple was erected to him by Vespasian.^z The ingenious Adamo Fabbroni has examined four statues, formerly called Apollo, and drawn a parallel between them in an elaborate treatise. Of these, the best known, though all resemble each other, was in the Capitol. It stands naked and

Genius
Populi Ro-
mani.

^y L. 36. c. 15. Pliny's words are "Theatra duo fecit *amplissima* e ligno;—but what immediately applies are these, c. 24. (ex Ed Facii). Theatrum hoc fuit Scena ei triplex in altitudinem 360 columnarum, &c. Cavea ipsa cepit hominum 80 *millia*;—it was partly made of marble and glass, inaudito et jam postea genere *luxuriæ*, and the top only was wood, Summa e tabulis inauratis"—ib.

^z Considerazioni e conjecture sopra una dubbia Statua del Museo Capitolino di Ad. Fabbroni. 8vo. 1799.

Portraits
and do-
mestic Sta-
tues.

Urbs Ro-
ma.
Roman
Allegories.

Roman
Terra-Cot-
ta.

upright, leaning much forwards without a support, the arms extended, with drapery thrown over one of them, and a goose at the feet, by whose vigilance the Capitol was saved.^a The projecting posture was an allegory of the republic “*ponderibus librata suis.*” There were likewise provincial deities, usually represented by female figures, many of which, with their proper attributes, may be seen in the series of the Roman coins from the republic to the close of the empire.^b They likewise afforded subjects for statues and bas-reliefs. The Urbs Roma, several statutes of which are preserved in the great collections, was a figure of an athletic young female, habited nearly as Minerva, and holding a victory in her hand, but sitting. Genii of either sex have been usually represented with wings. Cupid and Hymen are winged, and male figures, which are now known to signify Sleep and Death.^d As the art of making Terra-Cottas had been brought from Greece, toge-

^a Romulidarum arcis servator candidus anser. Lucret.

^b Guasco. p. 102.

^c Colossal, of red porphyry, found at Cora, now in the palace of the Senator of Rome, in the Capitol, and another dug up in the Monte Cavallo, in the villa Mattei.

^d Fabbroni. cap. 2. “Di alcune figure virili alate.”



ET IN BRUTE !!!

ΚΑΙ ΟΥ ΕΙ ΕΧΕΙΝΩΙΛΟΥ ΤΕΚΝΟΝ

Suetonius.

ther with casts from the finest bas-reliefs, the usage of them became very general at Rome, and they were most skilfully executed. In the mausolea or sepulchres which were near the great roads without the city, they were inserted as friezes, and profusely applied in domestic architecture to interior decoration. They were fastened by rivets of lead, the holes for which are visible in most of those which have been discovered.^e It is supposed that the more beautiful have been perfected by the graving tool, after they had been hardened in the kiln.

Portraits
in Sta-
tuary.



Historians assure us, that the Romans were not less careful than the Greeks in the scrupulous expression of the likeness of their portraits in their statues and busts.^f It is remarked by Tacitus,^g that Brutus and Cassius, though long since dead, were still present with us in their statues and biography. Possidonius, in Plutarch, attests that the descendants of Brutus, who were his contemporaries, were to be recognised by their

Portraits.

^e "The Terra-cottas in the Brit. Mus." Q^{to}. 1811.

^f On this account they are called by Cicero in Verrem, "formæ monumenta," and by Horace "corporum simulacrum."

^g Ann. l. 4.

Portraits
in Sta-
tuary.



decided resemblance to the statue of their ancestor.^h We have a philosophical reason given by Sallust for the prevalence of this fashion, and the beneficial effects which might result from the frequent contemplation of the representation of eminent men.ⁱ

Age of
Nero.
A.D.
54—68.

The reign of Nero was an epoch peculiarly favourable to the Roman school of sculpture, in which it appears to have attained to a degree of perfection, which soon afterward verged towards decline till its revival under Hadrian. Of the two busts of Nero in the Florentine gallery, that of him when a child expresses the greatest infantine beauty. If a persuasion, as suggested by Mengs, could be for once entertained, that the Apollo Belvidere, and the Borghese Gladiator, are of Roman workmanship, the claim of superiority will be readily conceded to this æra in particular.^k The enormous luxury in which Nero indulged

^h Plut. in vit. Bruti.

ⁱ “*Nam Sæpe audiui Q. Maxumum, P. Scipionem, præterea civitatis nostræ præclaros viros solitos ita dicere, cum majorum imagines intuerentur vehementissime sibi animum ad virtutem accendi.*” Sallust. Bell. Jugurthin. c. 4.

^k Watelet. Dict. T. v. p. 570. Paradoxe de Mengs sur les ouvrages qui nous restent de l'Antiquité.



TOWNLEIAN.

Augusta Incognita.

himself, extended to architecture and its most costly embellishments; and in his taste in the arts he was no less depraved than in his morals. He despoiled Greece to enrich his palaces of many statues, from which the policy of his predecessors had refrained.¹ Few genuine statues or busts of this disgrace of human nature remain to this day, the greater part having been, by command of the Senate, destroyed with him.^m His vanity incited him to procure a Colossal statue to be made by Zenodorus, (who had completed a statue of Hercules at Auvergne,) which was five feet higher than the Colossus of Rhodes, and was erected in the vestibule of his "golden house."ⁿ

Portraits
in Sta-
tuary.



¹ Claudius had brought the Thespian Cupid to Rome, and Nero, from his pillage of the temple, collected five hundred bronze statues of gods and men. Pausan. l. 10. l. 8. Strabo. l. 10. Sickler ut sup. From Pergamus, the last mentioned removed, the bronze statue of Alexander by Lysippus, an Amazon by Strongylion, the Apollo Belvidere, and the Gladiator Borghese, presumed to have been found in Greece, and placed by him in his villa at Antium, now Nettuno. There is no proof that they formed a part of the spoils of the Delphic temple, and they are not enumerated by Pliny.

^m Guasco. p. 417. The same circumstance renders the portraits of Domitian scarce. The fine statue of him, once in the Villa Albani, is now at Paris.

ⁿ Pliny, l. 34. c. 7. The statue of Mercury by Zenodorus, at

Portraits
in Sta-
tuary.



Zenodorus, who was probably a native of the province of Gaul, had gained very great reputation in his own country for his Colossal works in bronze, when he was required by Nero to cast his statue. It might be argued from this fact, that the Roman artists at that period were unequal to so stupendous an undertaking.

Nero, when in possession of some of the most exquisitely finished bronzes which he had removed from Greece, shewed the perversion of his taste by having them covered with gilding; and even some of marble are known to have been so disfigured by his ridiculous profuseness.* This

Auvergne, cost ten years' labour, and forty millions of sesterces (as calculated by Bartelemy, about nine millions of Francs) L. 3229. Arbuthnot. Sueton. vit. Neronis, c. 31. "Domum quam primo transitoriam, mox incendio absumptam, restitutamque Auream nominavit, Vestibulum ejus fuit, in quo Colossus centum viginti pedum staret, ipsius effigie." Lumisden's Rome, p. 345.

* Gilded statues were called "imbracteatae;" but the meaning of Ammianus Marcellinus is uncertain, when he uses the word "imbracteari." Bonarotti, p. 371, proves that the leaves of gold used by the ancients in their art of gilding were of greater strength and thickness than in ours. Several inscriptions, preserved by Gruter, specify gilding by the words "auratæ, auro illustres, auro superfusæ, ex ære aurato, et sub auro constitutæ." One in particular of a statue of Fabius Severus at Trieste, p. 408, N° 11, Figrel. p. 145.

senseless attempt to increase magnificence by the sacrifice of the art, prevailed at Rome for at least a century after his death. Notwithstanding the statues of Seneca dying in a bath, of Sleep in black marble, the Centaur and Cupid in the Villa Borghese, the Farnese Agrippina, and especially the beautiful heads of Domitian and Nerva, which upon undoubted evidence may be referred to the æra now treated of, are creditable proofs of the proficiency made by Roman artists, who seem to have learned from their Greek masters all that they were capable of teaching.^p

Portraits
in Sta-
tuary.



The Temple of Peace erected at Rome by Vespasian, after the joint triumph of himself and his son Titus, in the seventy-second year of the Christian æra, was the most magnificent edifice then known, and was enriched with statues long esteemed among the finest in Greece, which were preserved in the library with paintings of equal celebrity.^q

Vespasian.
A. D.
69—79.

^p Guasco. p. 418.

^q “*Templum Pacis, Vespasiani imperatoris Augusti, pulcherrima operum quæ unquam.*” Plin. l. 36. c. 15. Em. David. Musée Franç.

Portraits
in Sta-
tuary.

The palace and baths of Titus were likewise repositories of similar works of art, either selected from the Grecian monuments already collected at Rome, or consisting of the best specimens which the Roman school could, at that time, supply. The Laocoon was discovered there.^a It is now generally supposed,^r either that this singular group was wrought at Rhodes between the reigns of Augustus and Vespasian, who brought it to Rome, or finished there by Greek artists. Winkelman has given it to the age of Alexander; but these conjectures are subsequent to the publication of his work on the arts.

With respect to the state of the arts in this age,^s by the inspection of the triumphal arch of Titus, and the frize of the temple of

^a Sueton. vit. Imp. Titi. c. 7. Lumisden's Rome, p. 193.

^r L'essere monolithus è gran pregio in un colosso, essendo notato spesso da Diodoro in statue di Egitto, e di Plinio nel Lascoonte e figli tanti minore. Lanzi Saggio di Linqûa Etrusc. v. i. p. 102, and for this reason he prefers reading the Delian inscription "του αυτου λιθου." Siamo di un marmo sol, la statua ed io"—

^s "A tame, minute, and elaborate style ensued, in which the want of bold expression, original character, and striking effect in the whole, was feebly compensated by accurate detail, faithful imitations, and neat finishing, in all the parts."

D. S. Pref. p. 76.

Minerva, in the Forum built by Domitian, a just criterion may be formed.

Portraits
in Sta-
tuary.

Trajan.
A. D.
98—117.

In the particular kind of sculpture applied to bas-reliefs and trophies, the artists may be distinguished by superior elegance and skill, which is evinced by many beautiful remains. Of such magnitude were the architectural plans adopted by Trajan, that men of talents in every description of art were invited to signalise themselves, under his munificent patronage, in every region of the empire. The sumptuous edifices which he erected, appear to have exhausted the powers of human construction, of the extent and vastness of which we can now form conclusions only by their ruins. His bridge over the Danube, his triumphal arch at Ancona, his Forum, the site of which is now marked out by the historical column, raise his fame, as an encourager of the arts, far beyond that of his predecessors.*

* Pliny, in his letter to Severus, (Epist. l. 3. ep. 5.) mentions a small bronze statue from Corinth, which he had lately purchased. It was of an old man standing and naked, and exquisitely finished. He says it was "*vetus et antiquum*;" *talía denique omnia ut possint artificum oculos tenere, delectare imperitorum.*" If he had recorded the price given, it would have ascertained a

Portraits
in Sta-
tuary.

Trajan.
A. D.
98—117.

By no historian nor inscription have the names been transmitted to us of the sculptors who executed the Trajan column, but the more the style of this celebrated monument has been considered, the more it will appear to have been inherited from the more able Grecian masters.

Hadrian.
A. D.
117—138.

Under the auspices of Hadrian, the successor of Trajan, the arts maintained a progressive degree of excellence." He was eminently accomplished, not only as an admirer, but was himself an artist.* Every province in Greece enjoyed his munificence, and the temples of Jupiter at Athens which he restored,^y and that of Cyzicum, on the shores of Propontis, which he built, were stupendous

curious fact, the value of Greek statues of authenticity and excellence in the days of Trajan, or the extreme cost of the Corinthian brass.

^u " From Hadrian to Septimius Severus a style of refinement bordering on affectation, both in the composition and execution of the hair and drapery, is very remarkable." D. S. Pref. 75.

* Spartiani vit. Had. Hist. Aug. p. 68. " picturæ peritissimus;" but does not mention sculpture.

^y Pausan. l. v. p. 406. He rebuilt the greater part of Athens, and called the additions he made " Hadrianopolis, or Athenæ novæ." Wheeler has preserved this inscription: " Aquæductum in novis Athenis cæptum," &c. p. 374. Fol. 1682. D. Select. Pref.

monuments of imperial splendour. Having, for eighteen years, been engaged in visiting the most distant parts of the Roman empire, he resolved to construct his villa at ^y Tivoli; in which not only exact models of the most celebrated buildings he had seen should be erected, but that they should be furnished with originals, or the finest copies, of the most admirable statues. His correct judgment in all works of art contributed more to the absolute superiority of this collection, than the mere power of expending unlimited treasures to procure it.^z

Portraits
in Statu-
ary.



It was by Hadrian that a former restriction was removed, and the fashion of having portraits in statuary was so generally extended amongst the noble and opulent citizens of Rome. This regulation had existed, indeed, in the age of the republic, and proceeded from higher motives than those of personal vanity, as statues were intended to excite the most honourable emulation. In that Emperor's villa at Tivoli were placed, by his command, the statues and busts not only of

^y *Pianta della Villa Tiburtina di Adriano Cesare da Pirro Ligorio, Roma 1751. Fol. Lumisden Append. p. 411.*

^z *Aurelius Victor, in vit. Hadriani, asserts that he was "pictor, factor ex ære, ex marmore proxime ad Polycletos et Euphoras."*

Portraits
in Statu-
ary.

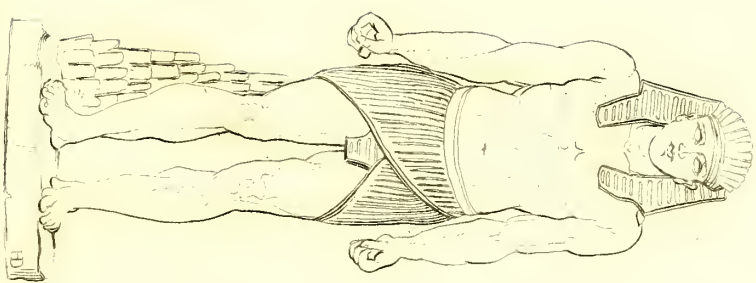


of all his living, but of his deceased friends. Of his favourite Antinous, in various characters, there are infinite repetitions. That most valued, was found on the Esquiline hill, and was placed by Leo X. in the Vatican; but it has lately been described as Mercury, by a critic of singular erudition. Another was found about 1770, in the *Thermæ Maritimæ* of Hadrian, near Ostia, by Mr. Gavin Hamilton, late of Rome. It represents Antinous, in the mythological character of Abundance, and is now in the collection of the late Hon. J. Smith, Barry, at Marburyhall, in Cheshire.

If Apollonius and Glycon are, upon all the evidence that remains to us, to be referred to the age of Pompey, (who is said to have brought them to Rome;) it will be difficult to fix the few Roman artists who are recorded, to a period much antecedent to the reign of Hadrian.

Cleomenes of Athens, the son of that Cleomenes, whose name appears on the plinth of the statue of Venus de Medici, made the

*Tiburтинam villam mire exædificavit, ita ut in eâ et provinci-
arum et locorum celeberrima nomina inscriberet, velut Lyceum,
Academiæ, Prytaneum, Canopum, Poecilem, Tempe vocaret et
ut nihil prætermitteret, etiam Inferos finxit.*



Ο ΑΡΧΙΤΕΚΤΟΝ ΕΩΣ ΤΩΝ ΕΡΕΒΩΝ

Προμ. Πλατ.





ΝΑΪΣΟΥ ΠΑΤΗΡ ΕΡΟΣ ΕΩΥ ΕΡΜΗΣ

Pausan. Corinth. 4.107.



MERCURI *facunde!*
Hor. P. L. C. W.

statue called Germanicus; now in the Napoleon Museum. Visconti thinks that it simply represents a Roman orator, to whom the artist has given the attributes of Mercury, the god of Eloquence. He is represented as naked, or deified: to be enrolled among the gods, even during life, was a mode of flattery which the Greek artists taught their Roman masters.

Portraits
in Sta-
tuary.



The two Centaurs^a of black marble found in Hadrian's villa, bear each of them the names of Aristæus and Papias. These Sculptors were natives of Aphrodisia, a city of Caria. Upon the plinth of some fragments the name of Zeno was likewise seen.

Some curiosity will be excited, to ascertain those artists who were so constantly employed, and so amply patronised by Hadrian. His favourite architects, Apollodorus and Detrianus, are recorded by ^bSpartian. There is no contemporary treatise or history, from which the artists who embellished his more than sumptuous palaces can be au-

^a Mus. Capitol. T. iv. p. 165. Pal. Borghese. St. 9. N° 1. and a copy in the gardens of the Thuilleries

^b In vit. Hadriani Hist. Aug. p. 86. “ transtulit Colossus (Neronis) stantem & suspensum per Detrianum architectum de co loco in quo nunc templum urbis est, ingenti molimine, ita ut operi etiam elephantes 24 exhiberet. Aliud, Apollodoro architecto autore, facere Lunæ molitus est.

Portraits
in Statu-
ary.



The An-
tonines.
A. D.
98—192.

thenticated, although volumes would not have sufficed to convey an adequate idea of their works.^c

We are now advancing rapidly to the decline. This last epoch includes the reigns of Trajan, Hadrian, and the Antonines, and terminates within that of Commodus.^d Of the two Antonines, M. Aurelius appears to have been the greater friend of the arts,

^c Almost all the works of the ancients on the arts of design, which were familiar to them, are lost to us. It may be remarked, as a leading cause of this disappointment, that the Greek and Italian monks of the 9th, 10th, and 11th centuries, (to whom we owe the preservation of the classicks,) being incompetent to the imitation of the several embellishments with which they found MSS. on the subject of the arts frequently elucidated, they laid them aside as useless and unintelligible; and, by this neglect, they have perished. Vitruvius is preserved to us at the expense of the figures. The written works of Apelles, Parhasius, and even of Varro, are either irrecoverably buried in oblivion, or are partially quoted or alluded to by more modern authors, a circumstance which excites a curiosity never to be gratified.

^d In the collection of the late Mr. Jenkins of Rome, (a catalogue of which was published by Visconti,) was a statue of Mercury larger than life, and of Greek marble. The name of the artist was engraven on the plinth "Ingenui." This Ingenius might have been a Roman freedman, and from the style of sculpture and character does not appear to have flourished prior to the age of the Antonines. Of a later date is the Huntsman in the Capitol; on the left side of the plinth of which is written "Polythimus, lib." Bottari doubts if this be intended as the name of a Roman sculptor. V. Guattani Mon. Inediti, where is an engraving of it.



M. ANTONINVS PHILOSOPHVS



ALPHA

which he practised in imitation of Hadrian. His equestrian statue in bronze in the area of the Capitol, is the first now existing in the world, and defies the competition of the modern artists, according to the earlier opinions, but it has been minutely and severely criticised by Falconet. This age was most remarkable for the character and high finishing of heads intended as portraits, particularly of the imperial busts, as of M. Aurelius, Commodus when young, and of Lucius Verus. The minute labour shewn in the hair is strongly contrasted by the bold effect of the antique. When at Rome, I examined two busts of Mithridates and of Caracalla, which were placed near each other. They were distinguishing proofs of the difference between the Greeks and Romans in the productions of art; the one was great and noble, the other fine and minute.^d

Portraits
in Statu-
ary.



The invention of Triumphal Arches, profusely decorated with historical sculpture, belongs to the Romans of the Augustan age; and though on the reverses of the coins of the first emperours several delineations are

^c The arts were encouraged by the Antonines, as they contributed to the happiness of the people. Gibbon. v. i. p. 71. 8vo.

^d Guasco. p. 485.

Triumphal
Arches.


given of some long since destroyed; it is from those of Titus,^e and his successors now remaining, that we can form a just idea of their former grandeur. Two of very elegant proportions were erected in honour of the emperor Trajan. The first is at Benevento, built on his return to Rome after the German and Dacian war; and the other at Ancona, perhaps after the second defeat of Decebalus. On the first mentioned are two orders of bas reliefs in the frieze, representing a rich candelabrum with two genii, having under their knees victims prepared for sacrifice. In the grand cornice is a sculptured frieze, representing the march of a triumph, by an almost innumerable train of figures. At Rome are still seen the arches of Titus, Septimius^f Severus, and Constantine. The bas-reliefs upon the first refer to the taking of Jerusalem, and describe many

^e *Veteres Arcus Augustorum triumphis, insignes Bollorii. Fol. Arcus Trajano dedicatus Beneventi "Porta Aurea" dictus, sculpturis et mole omnium facile princeps. Ficoroni Romæ. Fol. 1739—1770, Montfaucon, &c. Voyage Pittoresque de la Sicile. T. iv. pl. 2.*

^f *Suares sur l'Arc de Septime Severe & celui de Titus. Paris 1770. Nolli del l'Arco Trajano in Benevento. Fol. 1770.* The arch at Ancona is remarkable for the immense size of one stone, which alone forms the basement. It is 26 Roman palms long, 17 broad, and 13 high.

of the sacred utensils of the temple. Antiquaries have decided, that those now ornamenting the arch of Constantine belong to the triumphs of Trajan, and have been transferred from the arch once standing in his Forum.

Imperial
Columns.



But these sculptures in relief are greatly exceeded in point of interest and curiosity by others, which are wrought spirally round the lofty columns of Trajan and Antonine at Rome, and which display a whole system of military antiquities. Trajan's column^s consists of thirty blocks of white Carrara marble, and each forms the diameter of the column, perforated by a stair-case of 184 steps; and lighted by forty-three narrow slits or windows. The total height of this monument is 115 feet 10 inches, and the reliefs are drawn round it three-and-twenty times. Delineations of this singular specimen of sculpture have engaged the ablest artists, as they contain the whole history of the Dacian war. Moulds were taken from these by order of

^s Ciacionii Historia utriusque belli Dacici a Trajano Cæsare gesta ex simulachris que in columnâ ejusdem Romæ visuntur collecta. Romæ. Folio 1576. Fabretti syntagma de Columnâ. Trajani. Fol. 1690. Colonna Trajana intagliata da P. Santo Bartoli spiegata da G. P. Bellori. Fol. 1704.

Guasco. p. 486. Figrelus de Stat. p. 221.

Sarco-
phagi.



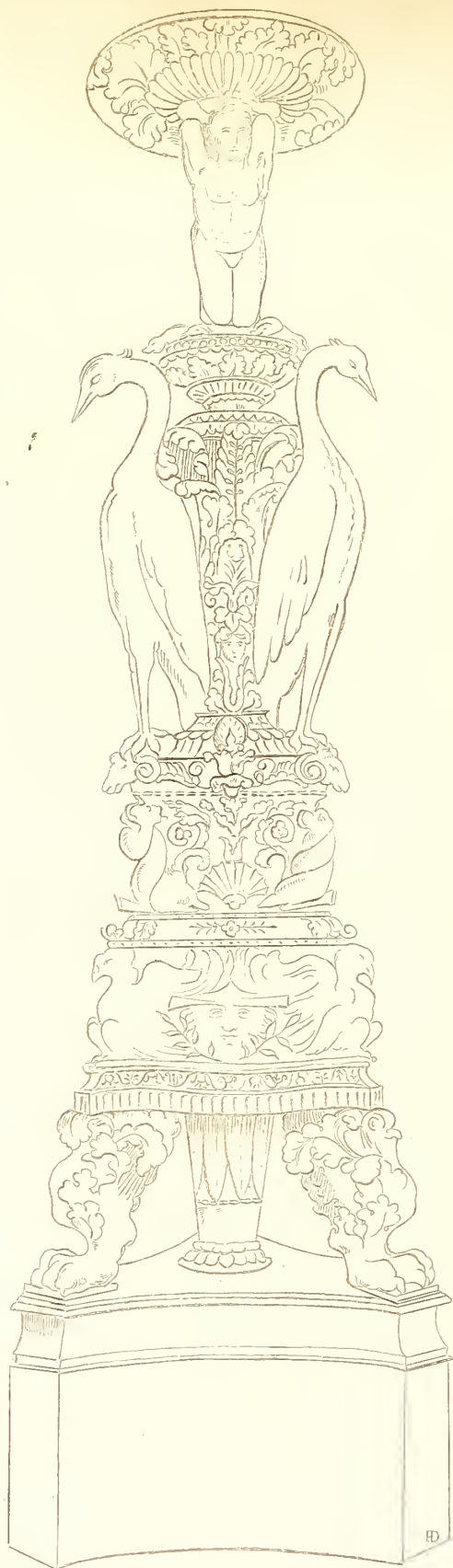
Louis XIV, who intended to have bronze casts made from them to be erected in his gardens of Versailles. It is conjectured, that the Antonine column^b was erected by M. Aurelius, whose wars with the Marcomanni are the subjects of the reliefs; and although the general plan is similar to that of Trajan's column, it is in every respect greatly inferior in design and execution, and curious only for the exhibition of military antiquities.

The column of Arcadius at Constantinople, was erected in emulation of the others at Rome. It is now totally destroyed. It was raised in honour of the victory of Theodosius over the Scythæ, which was the history represented in relief.ⁱ

In the zenith of the Roman luxury, sculpture was applied to other purposes than merely to statues, busts, or bas-reliefs; for the sarcophagi and cinerary urns were not unfrequently embellished in the highest de-

^b Vignolii Dissertatio de columnâ Imp. Antonini Pii. Romæ, 4to. 1705. Columna Cochlis, M. A. Antonino Aug. dicata notis, I. P. Bellori. et a P. S. Bartoli ære incisa—1704. Lumisden on the Antiq. of Rome.


ⁱ Banduri Imperium Orientale, T. ii. where explications are given of these sculptures in eighteen folio plates, taken from the drawings of Gentili Bellini, a Venetian artist.



Candelabrum Oxon.

gree of execution and taste, and the Greek sculptors were allowed to introduce their own mythology and heroic fables into subjects entirely foreign to the character and memory of the deceased. Luxury in feasts, and domestic habits, required that the Bacchic Vases and Candelabra should be most elaborately wrought both in marble and bronze. Those known to have been once placed in the villa of Hadrian, have never been excelled.^k Although many fine specimens of Sarcophagi, or parts of them, are found in the English collections, none of them equal those

Bacchic
Vases and
Candela.
bra.



^k Of Sarcophagi and bas-reliefs the most valued are that in the Capitol, representing the nine Muses, in the Apotheosis of Homer; the Endymion, the Bacchants of Callimachus in the Capitol, the Horæ, the Zethus and Amphion, and the exquisite fragment of Bacchus, &c. in the Farnese palace. Piranesi made a large collection of ornamental fragments of marble from the ruins of Hadrian's villa at Tivoli, out of which he composed Candelabri, &c. with great ingenuity. Two so manufactured were purchased of him by the late Sir Roger Newdigate, and presented to the University of Oxford, having been placed in the Radcliff library in 1776. Many others of these fragments, after having passed through the hands of the modern Roman ristoratori, were deposited in the Pio-Clementine Museum. Piranesi "Vasi e Candelabri." Fol. 3 Tomi.

The most admired marble vases are the Medici at Florence, that in the Villa Borghese, the Townley vase, &c. Large funeral vases have been found in sepulchres.

preserved on the continent; but two of the most celebrated, and certainly the largest vases ever discovered, excepting in fragments, are now in England. They are, indeed, of too great value and curiosity not to merit a particular notice. The first is formed out of a block of Alabaster, and is so capacious as to contain 163 gallons. The handles are interwoven, and the upper margin has a bordure composed of vine branches and grapes, under which, upon a leopard's skin, are placed bacchic masques, with the lituus, thyrsus, and pedom. This magnificent specimen was found among the ruins of Hadrian's villa at Tivoli in 1771, and was purchased by Sir William Hamilton for the Earl of Warwick, where it is now preserved.¹ The other is

¹ Inscription on the Base.

Hoc pristinae artis Romanæque magnificentiae
monumentum

Ruderibus Villæ Tiburtinae Hadriano. Aug.
in deliciis habitæ, effosum
restitui curavit

Eques Gulielmus Hamilton a Georgio iij.

M. B. R. ad Sicil reg. Ferdinandum iv.

Legatus, et in patriam transmissum
patrio Bonarum artium Genio

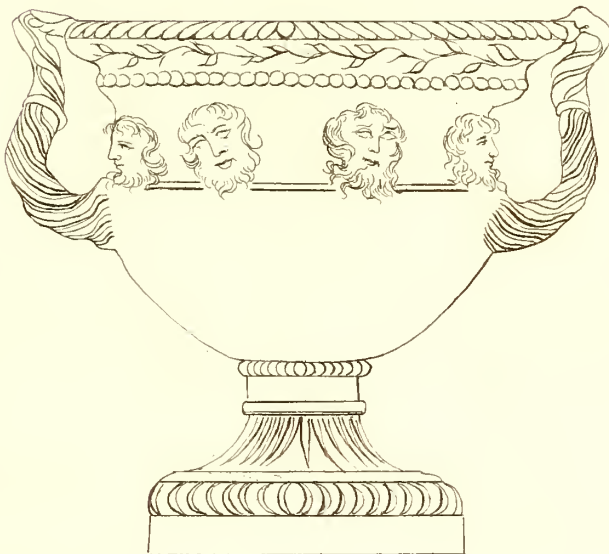
Dicavit.

Ann. A. C. N. M.DCCCLXXIV.

This vase has been moulded in silver by Rundle, for Earl
Grosvenor.



WARWICK VASE.



BEDFORD VASE.

of similar dimensions, but less ornamented. Greater elegance is seen in the form, which resembles the calyx of the Lotus-flower. Many years before, this vase was likewise discovered in the same excavation. It was then placed in the Lanti villa near Rome, whence it was brought to England by Lord Cawdor, of whom it was purchased by the late Francis Duke of Bedford. For exquisite workmanship on a smaller scale, the most celebrated in England is the Townleian vase, now in the British Museum.

Portraits
in Statu-
ary.



A statue said to be of that degenerate monster Commodus, in the character of a young Hercules, once in the Belvidere, is now at Paris. The superior finishing of the hair is a decisive proof, according to Winckelmann, that it is a genuine Hercules of much higher antiquity.^m

Three engravings are given in Piranesi's *Vasie Candelabri*, and the only restoration is one of the masks.

Purchased in 1800, for 700 guineas, and now placed in the conservatory at Woburn Abbey. The diameter of the mole is six feet three inches, and the height, with the present plinth, six feet nine inches.

^m "Accepit statuas in Herculis habitu, eique immolatum est, ut Deo." Lamprid. *Hist. Aug.* 277. *Mon. Ined.* T. i. p. 99.

Decline of
Sculpture.

From the reign of Augustus to the Antonines inclusively, a period of about 220 years, the predominant Roman style was rather minute than grand, and frequently tame or delicate, with reference to outline and finishing. Although they could no longer imitate the excellence of better ages, they valued and preserved the productions of Greek artists with increased veneration.


Septimius
Severus.
A. D.
193—211.

But the total debasement of sculpture, from which none of its pristine elegance could be traced, is most apparent in the bas-reliefs of a triumphal arch erected at Rome in the reign of Septimius Severus. In comparison with the state of the arts under the Antonines, the most unpractised eye will instantly discover a lamentable inferiority; not that the arts declined so suddenly, from a scarcity of those who professed them, for many portraits in marble, both of this emperor and his favourite ministerⁿ Plautianus, afford a convincing proof, that though the sculptors were many, yet that the art was in decay. In that reign a new manner origi-

ⁿ Gibbon's Roman Hist. v. i. p. 201. 8vo. Herodian. l. iii. p. 122, 129.

nated, which soon degenerated into absolute coarseness. It is distinguished by the deep furrows in front, the hair and beard indicated by strait lines, the pupils of the eyes more deeply drilled, and the countenances less characterised, so that it is difficult to distinguish a Trebonianus from a Philip. The frequent revolutions, and princes who enjoyed sovereignty but for a day, filled the world with busts. The head of the man in power was easily substituted for that of his predecessors. Caligula caused the heads of the statues of Jupiter to be taken away, and supplied with his own resemblance, particularly in Greece.^o A statue of the emperor Pupienus, standing in a deified character, later than the age of Septimius Severus, discovered a few years since, has been selected and taken to Paris as a specimen of the art, at the commencement of its decline, scarcely inferior to other statues of that description in particular.^p

Decline of
Sculpture.



By an edict of the emperor Maximin,

^o Sueton. in Calig. cap. 22. and Dion. Chrisost. Rhet.

^p Ann. du Musée. v. 14. Guattani, v. 1788.—It was once in the Verospi palace.

Decline of
Sculpture.

all the bronze statues in the colonial cities were melted down and coined into money.

Alexander Severus admired Colossal statues, and among those he caused to be erected, was one of himself, composed of variegated marbles; a sufficient proof of the deterioration of the art.⁹

The several authors who have pursued this inquiry with the most ample and critical investigation are undecided in fixing the exact period of the extinction of the arts at Rome. Some allow no proofs of their existence later than the Gordians, and by others they are extended to the reign of Licinius Gallienus, in the 268th year of Christianity. Why the profession of the arts should, in a great measure, cease, several causes may be given. Veneration for ancestors had filled most of the Roman houses with statuary, which disgraced the efforts of later times by an evident superiority. Their number, as well as their excellence, pre-

⁹ "Alexandrinum opus marmoris de duobus marmoribus, hoc est porphyretico & Lacedaemonio, primus instituit in palatio exornatis. Hoc genere marmorandi statuas colossas in urbe multas locavit artificibus undique conquisitis." Lamprid. in Alex. Sever. Aug. Hist.

cluded any encouragement of artists, who were deficient both in science and execution. It is asserted by Cassiodorus,^r that the number of statues in Rome nearly equalled that of its inhabitants, at a period of the most extensive population.

Decline of
Sculpture.

When the emperor Constantine was converted to Christianity, he protected temples and their statues from destruction, till his own subsequent example in amassing the treasures deposited in them, led the way to a general spoliation. The gold and silver statues were melted down, and the bronze and other works of art, to which his age was unequal, were destined to be transported once more to another country.

Having determined to establish at Byzantium, another capital of the Roman world, he pillaged the old metropolis of its most valuable statuary, to embellish a rival city. Those cities of Greece which were contiguous, supplied, of course, an easy prey. Implicit credit perhaps is not to be given to

^r “Statuas primum Thusii in Italia invenisse referuntur, quas amplexa posteritas, pæne parem populum urbi dedit, quam natura procreavit.” L. 7. variarum.

Decline of
Sculpture.

an author of such questionable veracity as Cedrenus. By him we are told, that Constantine had collected the Olympic Jupiter of Phidias, the Gnidian Venus, and a colossal Juno in bronze, from her temple at Samos, not to detail more of his Catalogue. These, according to the amplifying Nicætas, were broken in pieces or melted down, at the surrender of the eastern empire and its metropolis, in 1204, to the French and Venetians, and converted into coin for the pay of the army. He reproaches the fanatic plunderers in the most vituperative terms. From the reigns of the first Greek emperours to the immediate successors of Theodosius, we may perceive a faint ray of their former genius still animating the Greek artists. The historical column of Arcadius rose in no very unequal emulation of those of Trajan and Antonine at Rome. But from many epigrams of the Anthologia it is evident, that able artists were in existence; and it may be candid to suppose, that such praise was not, in every instance, extravagant or unmerited.^s

^s Gibbon's Rom. Emp. v. ii. p. 240. 8vo. Constantinople, Ancient and Mod. p. 112.—Cedreni Hist. p. 322.—P. Gyllii Topog.

The baths of Zeuxippus were begun by Severus, and finished with porticos by Constantine, who made them the repository of many fine statues, which were unfortunately destroyed by fire, in a popular sedition in 532. Of the bronze statues placed there an enumeration in verse is given by Christodorus the Coptite, in the *Anthologia*. In this catalogue, we discover little information respecting the art of sculpture, for, his manner of recounting them is immethodical. It appears, that each statue was marked with its name at the base. If, as the poem recites, these were statues of gods, heroes, poets, orators, philosophers, and illustrious men, as well as of celebrated women, it is to be regretted, that the originality of so many portraits is now irretrievably lost, for those might have been ascertained as genuine, which have since been supplied by conjecture.

Decline of
Sculpture.

When Constantinople was founded, archi-

Constant. pp. 115. 189. 12mo. 1632: "Priscæ artis opera quæ Constantinopoli extitisse memorantur. Heyne. Comment. Scient. 2. Sect. T. ii. 4to. 1791, 1792. Goetingen. De interitû operum cum antiquæ tum serioris artis, quæ Constantinopoli fuisse memorantur, ejusque causis ac temporibus." Id. T. xii. p. 273.

Decline of
Sculpture.

ecture and sculpture had declined nearly in an equal degree. If the public buildings of that city were greatly inferior to those of Rome, they as much excelled them as the repositories of sculpture. "The buildings were executed by such artificers as the reign of Constantine could afford; but they were decorated by the hands of the most celebrated masters of the age of Pericles and Alexander. To revive the genius of Phidias and Praxiteles surpassed, indeed, the power of a Roman emperor; but the immortal productions they had bequeathed to posterity, were exposed without defence to the rapacious vanity of a despot. By his command the cities of Greece and Asia were despoiled of their most valuable ornaments."^x

There is reason to suppose, that the new capital contained within its public edifices not only the works of antient Greek art, but but those of a school of sculpture and statuary established there, as it had been at Rome. A silver statue of Theodosius, placed upon the historical column by his son Arca-

^x Gibbon, R. Emp. v. iii. p. 18. 8vo; and in the 28th chapter, he describes the destruction of the Grecian temples. "Constantinopolis dedicatur pæne omnium urbium nuditate." Hieron. Chron. p. 181.

dius, was equally celebrated on account of its intrinsic value and workmanship.^y

Decline of
Sculpture.

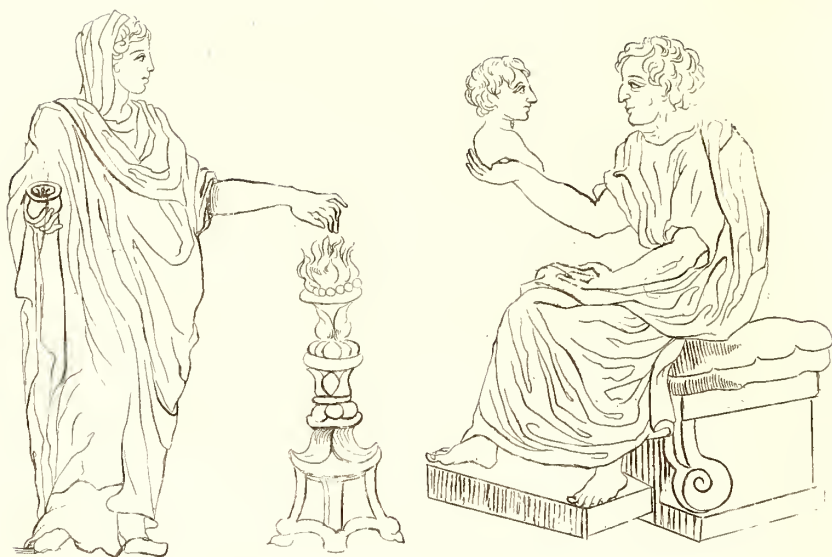
The school of sculpture, confined probably to works in bronze, continued with various success at Constantinople, to a late period of the lower Greek empire. At the time that Rome was laid waste by the Goths, these artists were held in considerable estimation. One specimen remains in the great doors of the church of S. Paolo fuori delle mura at Rome, as late as the eleventh century.

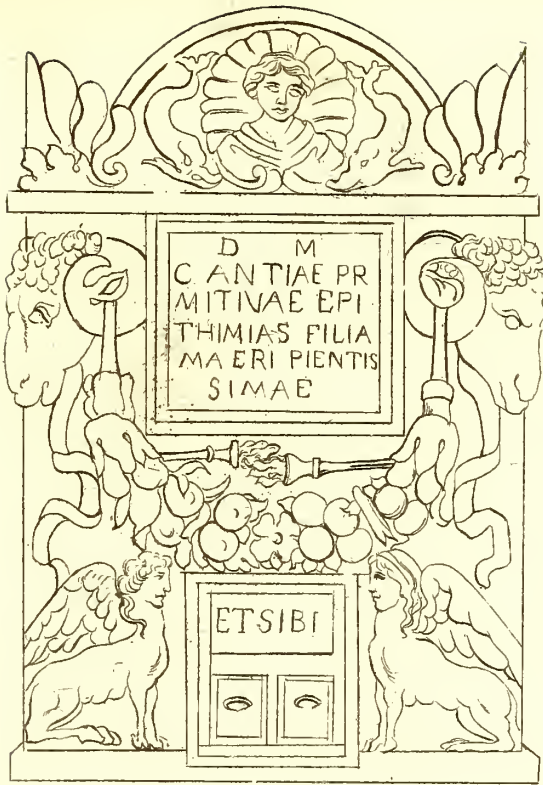
It is well known from the testimony of Pausanias and Strabo, that in the earlier periods of the Roman empire many excellent statues remained in the Grecian cities, some of which, it may be fair to suppose, were afterwards concealed from the Christian Iconoclasts, in a perfect state. Without doubt, many which on account of the religious veneration of those who possessed them, were, in certain instances, spared by the first emperors, were afterwards with less scruple brought to Constantinople. The destruction

^y Zonaras Ann. T. 3. "Steterat columna M. Theodosii statuam argenteam sustinens, a filio ejus Arcadio facta pondere 7400 librarum." It was removed by Justinian.

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of these marbles has been accounted for, and it is more than probable, that in the Grecian provinces those statues which were distinguished either superstitiously, or on account of the excellence of art, were the first to be sacrificed to the zeal of the Iconoclasts, wherever they were exposed to it. Notwithstanding, if the same zeal, diligence, and liberty of research, which have been employed in Italy, could be exerted in examining the ruins of those cities in Ionia which are distant from the sea, might not the success be proportionate? A late discovery of thirteen statues near the temple of Jupiter at Ægina, confirms this conjecture; but, under the Turkish government, extensive investigations are impracticable.





SECTION IV.

GIBBON, in the conclusion of his History of the Decline and Fall of the Roman Empire, has given a succinct account of the four several causes to which the ruins of Rome may be ascribed.^a

Decline of
Sculpture.

During the fourteenth and fifteenth centuries, Petrarch and Poggio,^b the celebrated civilian of Florence, very eloquently deplore

^a V. xii. p. 400. 8vo. "Statuæ intereunt tempestate, vî, vetustate." Cic. Phil. 9.

^b De varietate fortunæ, p. 20. 4to. 1759, Paris; and an essay which he published on the Ruins of Rome.

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this destruction, and particularise the causes and effects of this dilapidation. They were surrounded by these ruins in their view of the imperial city, after many centuries of injury sustained from the Goths, the zeal of the primitive Iconoclasts, the civil wars of her own nobility, and the waste of materials, or the gradual decay of time.

Poggio asserts that six perfect statues only remained, of all the former splendour of the mistress of the world. Four of them were extant in the baths of Constantine; the others were the group on Monte Cavallo, and the equestrian statue of M. Aurelius. Of these five were marble, and the sixth of bronze.^c It has been a received opinion, that the works of art have been destroyed by the Goths and Lombards, by whom one part of Europe was devastated; but this circumstance continues to be repeated, merely because it has been once said, and is received without due examination.^d At the precise

^c Epist. Familiares—Poggius died in 1459. But, Mazochius, whose "*Illustrium imagines*" were published in 1517, remarks: "In urbe fuerunt equi ænei deaurati numero 24; eburnei vero 49." P. Victor de xiv regionibus urbis Romæ, 4to. 1500. Figrelus de Stat. p. 160. 12mo. confirm this circumstance.

^d Gibbon, v. vii. p. 29—33. Guasco, p. 486. Em. David. p. 398. Grævii Thesaur. v. iv. p. 1870. Petri Bargæi de edific. urb. Romæ eversoribus, Dissertatio.

period at which the Goths became masters of Italy, the arts had considerably deteriorated, a satisfactory proof of which is afforded by the remaining monuments of the fourth century, and the medals of the last Roman emperours. The civil contentions which had previously taken place, were no less fatal to the works of art, than to the art of sculpture itself.^e Tacitus relates, that Sabinus, the brother of Vespasian, seized the statues of the capitol, and piled them on each other as a barrier in the gates, which were then in flames, to oppose the Vitellians who had revolted.^f Procopius tells us,^g that the Romans besieged in the Moles Adriana by the Goths, in the reign of Justinian, threw down upon the heads of their enemies the statues, with which that enormous pile was profusely surrounded. The deportations by Aurelian and Constantine must have dimi-

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Sculpture.

^e Hist. L. 3.

^f L. 3. Hist. c. 71.

^g L. 1. c. 25. "That venerable structure which contained the ashes of the Antonines, was a circular turret rising from a quadrangular basis; it was covered with the white marble of Paros, and decorated by the statues of gods and heroes, and the lover of the arts must read, with a sigh, that the works of Praxiteles or Lysippus were torn from their lofty pedestals and hurled into the ditch, on the heads of the besiegers." Gibbon. v. vii, p. 230.

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nished their number in a great degree. A much more extensive devastation therefore, than that really committed by the Goths and Vandals, has been attributed to them, if, indeed, we except during the prædatory wars of Attila and Genseric. So far indeed from having been industrious destroyers, at all times, proofs are not wanting that they sedulously preserved the more celebrated reliques of antiquity which still remained at Rome.^g Before the irruption of the Goths, Theodosius the Great, and his sons Arcadius and Honorius, destroyed every statue that could be called an idol.

The triumph of the Christian religion over the Pagan worship, was an efficient cause of the destruction of statues. Those which had attracted crowds of worshippers for many ages, were among the first to be broken into pieces by the zealous Iconoclasts, or thrown in a mutilated state into rivers and pools, particularly into the Tyber, and the lakes in the vicinity of Rome. St. Gregory, when Pope, at the end of the sixth century,

^g Cassiodori Var. L. 7. formul. Theodorici. 13. Epist. L. 1. 21. 25. 34. Histoire Liter. de la France par les Benedictines, T. ii. 39, 40. T. iii. 21 & 431.

instituted a search into private houses after concealed statues, and, where found, devoted them to instant destruction.^h During the violent contests between the Roman nobility of the middle ages, we know that architecture received more detriment than from the invasion of barbarians; and there is equal reason to believe, that the sculpture which remained to that day, partook of the general demolition.

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Sculpture.

But to understand and appreciate even the few works of sculpture which they had daily opportunities of contemplating, appears to have been a qualification of which the natives of Rome of the middle centuries were in no respect ambitious.ⁱ To Poggio we are indebted for the cultivation of taste, originating in a love of the arts, and the successful researches made soon after this dark period.^k Many books of topography, rela-

^h Volater. Anthropol. L. 22. D. Select. Pl. 9. "Head of Hercules found with many cart loads of marble fragments in a muddy pool near Tivoli, purposely broken and thrown in; a proof that the destruction was not by the sudden impulse of barbarian fury."

ⁱ "Qui enim hodie magis ignari rerum Romanarum sunt, quam Romani cives? Invitus dico, nusquam minus cognoscitur Roma quam Romæ." Petrarchi Epist. Fam. L. 6. ep. 2.

^k Roscoe's Lorenzo de Med. v. ii. p. 261, 8vo. Poggii Epist.

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Sculpture.

tive to investigations of the site of antient Rome made their appearance soon after his decease.¹ He was the first who attempted to collect statues in his own country; and what the circumscribed fortune of an individual could not effect, the liberality and magnificence of his prince most amply supplied. Incited by his earnest recommendation, the great Cosmo de Medici acquired a love of the arts, and was the first who formed a cabinet. The successors of Cosmo, as if with hereditary emulation, exerted every power of wealth or influence to render it the envy of Europe.^m

An investigation of the remains of Roman grandeur, so long and sedulously pursued, was rewarded by frequent discoveries of the finest antique sculpture; and the artists of the modern school established at Florence, gave the first proofs of their ability, by re-

ad Nic. Nicoli, in which he speaks of the collection of antique busts and heads which he had made; and mentions that he had sent a monk to the island of Chios, to procure marbles for him, of whom he complains as having disingenuously purloined them.

¹ Marliani *Urbis Romæ Topograph.* 1534. 8vo. Ulyssis Aldrovandi, *Stat. di Roma*, 12mo. 1558. Porro, *Stat. Antiche poste in diversi loughi de Roma*, 4to. 1576. Cavallarij *Antiq. Stat. Urb. Romæ*, 2 T. 1585.

^m Poggii *Opera*, p. 276.

storing and adapting these precious fragments. Discovery
of Statues.

Of the age of the magnificent Lorenzo de Medici, his son Leo the tenth, and others of the enlightened individuals of that family, an authentic and elegant history is now before the publick.ⁿ

Many curious particulars relative to the first discovery of those antiques in the sixteenth century, which have retained a superior degree of excellence, are given by the Roman antiquaries.^o

It will be necessary to take a general view of the progress made in amassing these treasures of antiquity, before the princes of other nations in Europe had acquired a similar taste for the arts, and were ambitious of transferring to their own cabinets, the monuments of Greek and Roman splendour. As the city of Rome, and its immediate vicinity,

ⁿ Roscoe's Life of Lorenzo de Medici, 2 vols. 4to. 1797.— 3 vols. 8vo. 1800. Life of Leo X. 5 vols. 4to. 1802.

^o P. Ligorio delle antichità di Roma, 8vo. 1553. Le Antichità de la città di Roma per Mauro. 1556. Ant. Labaco Antichità di Roma. 1552. Scamozzi discorsi sopra l'antichità di Roma. 1582. These are very rare, but most interesting works.

Dominico Becucci published not many years ago, at Florence, the Treatise of Bernardo Rucellai de Urbe Roma, opera veramente grande, piena de erudizione e di critica. v. Tiraboschi, storia della Litt. Ital. v. 6. p. 658.

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of Statues.



contained the far greater number of these curiosities, and those most easily obtained, the ecclesiastical authority was exerted in a prohibition of alienating any single piece of sculpture; whilst the liberal price paid by the Cardinals co-operated with the fear of censure, and was the effectual cause, that almost all the statues of great value were retained in Italy, in the earlier periods of their discovery. Accounts of many of great excellence (though, perhaps, rivalled by a few since brought to light) are given by the Roman antiquaries. A concise detail of some of the more remarkable may not be uninteresting in a series of inquiries; the object of which is to confirm opinions by facts, as they relate to the history of sculpture. Of those remains of art, which through the revolutions of time and opinion have still maintained their superiority, it may be useful to collect and compare the different conjectures of virtuosi, as they have been applied to the more celebrated monuments of antiquity. The pride of the Vatican is now transferred to the Museum at Paris. To argue that such a deportation has been made by the French nation only, would be against all historical evidence; the question should rather be put, have not

certain of these statues been blemished by the subsequent repair of the injury sustained in their removal from Rome? and are they now placed in a point of view equally favourable to their transcendant excellence?

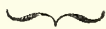
Discovery
of Statues.

I. **MARCUS AURELIUS.**—This bronze equestrian statue was found in the pontificate of Sixtus IV. on the Cælian hill near the present church of St. John Lateran, and the Scala Santa. It was much neglected after its first discovery; but in 1470, it was placed on a pedestal in the front of the Lateran church. Paul III. in 1538, by the advice of M. Angelo, ordered it to be removed into the square of the capitol, where it now stands on a pedestal of one single block of marble of his workmanship. Through successive centuries it has commanded universal admiration; yet its pretensions to excellence have been severely scrutinised by Falconet, who has confirmed his opinions by a comparison with nature.^p Visconti vindicates the

M. Aure-
lius.

^p The most useful part of Falconet's criticism is the parallel between this statue and the natural figure of a beautiful horse, which may serve as a guide to future sculptors. He was at that time engaged in casting the equestrian statue of Peter the Great at Petersburg. A mould was taken from it by order of Francis I., and a cast in plaster which Louis XIV. placed in the court of the Palais Royal, was suffered to fall to decay. Objections may be

Discovery
of Statues.



attitude and proportions from this censure.

It should seem, that the French adopted the prejudices of their countryman, and left it in its original station.⁹

Torso of
Hercules.

II. THE TORSO OF HERCULES was found near Pompey's Theatre, now the Campo de

made to the justness of Falconet's comparison, as his scale is taken from a small horse, and from the head, in relation to other parts of the body. The horse of M. Aurelius was found without the rider; and, according to some writers, the emperor was at the bottom of the Tyber in the fourteenth century. Totila, who took Rome in the sixth century, admired the horse greatly. Falconet says, "Que le cheval va au grand pas des jambes de derriere, et que de celles de devant il ne fait que piaffer, il le défié d'avancer."—V. Œuvres, v. i.

⁹ An account of this statue is given, as collected from the Roman antiquaries. Archæologia, v. i. p. 122.

Emeric David passes over this statue in contemptuous silence. Yet such were not the sentiments of an earlier French critic, equally followed in his day. Dandré Bardon (T. ii. p. 18.) exclaims "montons au Capitole considerons-y avec Bernin le cheval de Marc Aurele! peutêtre serous nous tétés de demander á ce coursier s'il a oublié qu'il étoit en vie."

Consult for very accurate information, Figrelus, cap. xviii. de Statuis Equestribus. Watelet, Dict. v. ii. p. 123, et seq. The rival equestrian statues to this of M. Aurelius, are two of Nonnius Balbus, Pro-consuls, father and son. They are of the size of life, of marble, and were found before one of the doors of the theatre at Herculaneum; one was discovered broken in pieces, but restored in 1750. The figures are the same, but the heads differ; only one foot of either horse is elevated, and the right hands of either figure holds a truncheon. St. Non Voy. Pittoresque de la Grece, v. ii. p. 36. V. Admiranda Antiq. Hercul. 2 vol. Rome, 1752; and Young Painter's Letters, v. ii. p. 290.

Fiore, about the close of the fifteenth century, was first placed in the gardens of the Vatican, from whence it was removed into the Belvidere, now the Pio-Clementine Museum, and is at present at Paris. M. Angelo contemplated this fragment with enthusiasm, and copied it with success. He declared, that in it were combined all the excellences of antique sculpture. It is supposed to represent Hercules deified, or in repose after his labours, not in his mortal state; is composed of the marble from Mount Pentelicus, near Athens, and bears an inscription on the plinth “ΑΠΟΛΛΩΝΙΟΣ · ΝΕΣΤΟΡΟΣ · ΑΘΗΝΑΙΟΣ · ΕΠΟΙΕΙ.”^r

Discovery
of Statues.

Antiquaries conjecture, that this fragment is what remains of a group of Hercules, in the moment of his deification on mount Œtas; and it appears, upon minute examination,

Torso of
Hercules.

^r Visconti. Mus. Pio-Clem. T. 2. t. x. It is worthy remark, that the form of the ω is that used in the latter days of the republic; and as it was found near the temple of Pompey, it may be possibly the work of a Grecian artist settled at Rome in his time. “There is reason to believe that it was a copy from one by Lysippus, formerly in the Hippodrome at Constantinople, melted down by the French in 1204. Strabo, l. 6. p. 278.”

D. Select.

Em. David. pp. 319. 345. A colossal statue of Hercules, “tristem insanix pœnitentiâ,” was at Constantinople at the siege in 1204, according to Ville Hardouin.

Discovery
of Statues.

that another figure was placed at his left hand. Flaxman has modelled a restoration, as a group of Hercules and Hebe, the present received idea, with great success. If this fragment had not been respected by successive ages, we should have lost the finest piece of statuary as yet known. The Apollonius mentioned by Pliny, was not an Athenian, but of the island of Rhodes, and therefore cannot be identified with the former.

Group of
Laocoon.

III. THE GROUP OF LAOCOON, of which an incidental mention has been made, (pp. 125, 126,) was discovered in the vineyard of Gualtieri, in a recess of an apartment among the ruins of the baths of Titus, by Felix de Fredis in 1506,^r (as recorded on his tomb in the church of "Ara Cæli.") Pliny describes this wonderful group, as embellishing the palace of Titus, and as consisting of a single block.^s But, the French artists, upon their removal of it, found that it is composed of five pieces of Parian marble; a discovery which M. Angelo had made before. Agesander, to whom this stupendous performance is attri-

^r He refused 600 crowns for it, which were liberally offered to him by the Cardinal of S. Pietro in Vinculis; v. *Iscrizioni Albane*, dall' Abate Marini, p. 11.

^s *Hist. Nat.* l. 36. c. 5.



illi agmine certo

LAOCOONIA, petant "

Virg. Aen. 2.

buted, is not enumerated among antient Greek sculptors, and upon that circumstance, many conjectures are founded.^t It is chiselled only, and not polished; from whence it may be supposed that it is a copy, because the artists of the best age finished their works exquisitely. Laocoon is represented as a robust old man, under the greatest bodily torment. In the extremity of suffering, he preserves in his countenance and his very attitude, a dignity which marks what a great man can bear. The sense of pain in the two youths is not so forcibly expressed, but it is of another kind; it is merely physical pain, and proper to their time of life. Virgil degrades the subject by making him roar like a bull; but the sculptor has opened his mouth, only enough to give an idea of suppressed suffering which Lessing shews is the just line of demarcation between a poetic description and a real representation.^u

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of Statues.

Group of
Laocoon.

^t About a century before Christ, the artists were "chiefly employed in repetitions, such as the Farnese Hercules, the Torso of the Belvidere, and the Borghese Gladiator, &c. for if statues of such merit had been original, they would have been noticed by some antient author." D. Select. Pref.

^u Mr. Knight, in his poem on Landscape, (v. 125.) attributes the effect of the Laocoon to the following circumstance:

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Group of
Laocoon.

In the marble, the breast is expanded and the throat contracted, to demonstrate that the agonies which convulse the frame are

“ Yet view the wonder with attention, near,
And the rough touches of the tool appear.”

This idea is likewise adopted by Winkelmann; but it is thus combatted by Em. David. “ Les hommes les plus savans ont fait des erreurs, c'est une erreur de Winkelmann d'avoir dit que cette figure á été travaillée entièrement avec l'outil, et qu'on l'y a promené avec habileté pour rendre l'épiderme un peu brut (Hist. de l'Art. l. 4. ch. 7.) Lorsque ce groupe fut decouvert, on ne connoissoit pas l'art d'enlever la *patina* avec des lavages; on le râtissa pour le nettoyer. Qu'on y regarde avec attention; n'est ce pas une main bien ignorante qui faisant grincer son fer sur la tête des deux enfans y a tracé ces raclures qui vont toutes de la pommette au menton? On voit la route de l'instrument et la marque des sautillemens que les reliefs lui ont fait faire. Est-ce lá la dextérité, la sûreté, les touches savantes d'Agasander et d'Athenodore?” *Recherches sur l'Art Statuaire*, p. 219. This reasoning of David is hardly conclusive; for is it to be supposed that M. Angelo, under whose superintendance the group was placed in the Belvedere, was so grossly ignorant of his art, as to permit an unskilful artist to deface the statue, or not to know how to remove the patina without injury to the workmanship?—This critic condemns the restoration of the arm of Laocoon, as unaccordant with the expression of the other parts of the body, pp. 393, 394. Sir J. Reynolds observes, that “ though Laocoon and his two sons have more expression in the countenances than perhaps any other antique statues, yet it is only the general expression of pain; and this passion is still more strongly expressed by the writhing and contortion of the body, than by the features.” *Disc. X. v. ii.* p. 22. 8vo. This discourse on sculpture is worthy of frequent perusal, for its good sense and correct taste.

borne in silence. Of one of the youths the left leg is visibly shorter than the right. Italy can no longer boast the possession of the original, but retains at Florence the copy by Bacio Bandinelli, to which posterity has assigned its true degree of merit, much, indeed, below the pretensions of its able, but vain author.

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of Statues,

Group of
Laocoon,

The French antiquaries hold a very different opinion from that of Winkelmann, Visconti, and other virtuosi, respecting the age in which Agesander, and his sons Apollodorus and Athenodorus actually lived, and place it so low as the reign of Titus, in the first century of the Christian æra.* The right arm of the father, and one of each of the sons

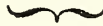
^u *Æneid.* l. 2. v. 223.

“ Et jam jam ingentes fletus, lachrimasque cadentes

Anceps in dubio retinet timor.” Sadoleti *Carm. de Laocoonis statuâ*, v. 42. Du Laocoon, on des limites respectives de la Poesie et de la Peinture, traduit de l'allemand de G. E. Lessing. 8vo. 1802; an elegant and masterly piece of criticism.

* D'Hancarville *Recherches sur l'Origine des Arts.* v. ii. pp. 145, 146. Lessing, p. 236, suggests that Winkelmann has mistaken the name Apollodorus for Polydorus. Pliny, the only author by whom these sculptors are mentioned, has the latter name in all the ancient MSS. and editions. Had the circumstance been different, it would have been certainly noticed by Hardouin; but in the Roman edition it is corrected to Polidoro.

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were deficient, which have been supplied by Montorsoli and Cornacchini, in plaster. Visconti observes, that the arm was commonly supposed to be by M. Angelo; but it is more probable, that Montorsoli first of all made a rough model of the arm in marble, which has been attributed to M. Angelo, and which remained so long at the foot of the statue, and afterwards, liking the position in Bandinelli's copy, finished it in plaster with improvements of his own.* There is an anecdote respecting the removal of this celebrated group to Paris in perfect safety. It was first covered with a thick wash of lime to prevent adhesion, and being placed in the centre of a case of wood, the whole was filled up with a mixture of wax and resin. It then formed a solid cube, and resisted the effects of motion. This stupendous group has attracted the study and admiration of painters, as sufficient in itself to form a great artist. M. Angelo contemplated it with increased delight; Raphael studied it diligently, and Annibal Caracci was so struck

* Vasari in his life of Montorsoli says expressly, "refice il braccio sinistro che mancava all' Apollo, e il destro del Laocoonte."

with its perfection, that he one day sketched it merely from memory, with great exactness.^y

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IV. THE ANTINOUS, or Mercury, was found on the Esquiline Hill, near the church of St. Martin, in the reign of Paul III. who placed it in the Vatican.^z It has been likewise called Hercules imberbis and Theseus, and is of the finest kind of Parian marble. The trunk of the palm tree, by which this statue is supported, alludes to the usage of the palm leaf for writing on, which was an invention attributed to the Egyptian Mercury. It is now at Paris. This figure is exhibited in perfect repose, and the head is most beautiful, but the legs do not correspond, in size, with the rest of the body.^a Of the Antinous, formerly in the Capitol, which

Antinous.

^y Winkelmann's description of this group is highly animated. V. ii. p. 240. Em. David, p. 233. M. Smeeth, of Amsterdam, had a small bronze of this subject, five inches high, said to have been found in Greece. The father resembles the marble; but one of his sons is represented as lying dead at his feet.

^z Mercati says, that it was found near the castle. S. Angelo. An authority quoted and acceded to by Visconti. v. Mus. P. Clem. v. i. p. 10.

^a It wants the right arm, and the left hand which probably held the Caduceus; the right thigh, both the feet, and the left leg below the knee have been broken, but are now well united.

Discovery
of Statues.

Venus de
Medicis.

has long claimed nearly an equal share of admiration, the legs, hands, and arms, have been restored. That statue consists of two pieces, joined about the middle of the body.^y

V. VENUS DE MEDICIS.—So denominated, from its having been placed in the garden of the Villa Medici at Rome.^z According to a tradition, generally received, it was found in the portico of Octavia, built to her honour by Augustus, near the theatre of Marcellus, the modern “*peschiera*,” and removed to the gallery of Florence by Cosmo III. in 1676. Upon the plinth is engraved ΚΛΕΟΜΣΝΗΣ · ΑΠΟΛΛΟΔΟΡΟΥ ΑΘΗΝΙΑΟΣ · ΕΠΩΗΣΕΝ· the last word contains a literal error, very improbable to occur, in the classical ages of Greece.^a

^y Em. David. p. 341. Hogarth in his *Analysis of Beauty*, p. 149. 8vo. draws a comparison between this statue and the Apollo Belvidere concerning proportion. Vide Goethe *Propylæa*, 1798.

^z “The statue that enchants the world.” THOMSON.

^a Des différentes manières de représenter Venus dans les ouvrages de l’art. Jansen. T. i. p. 1. Mem. Acad. des Inscript. 1776. Cleomenes is recognised as a sculptor, as his name appears written on the shell of a tortoise, placed at the feet of a statue, removed from Versailles to the Museum, formerly called a Germanicus, now simply a Roman orator: “ΚΛΕΟΜΕΝΗΣ ΚΛΕΟΜΕΝΟΥΣ ΑΘΕΝΑΙΟΣ ΕΠΟΙΗΣΕΝ.” Gori attributes it to

Pelli,^z after owning that he has never found any document relating to the discovery of the Venus, is inclined to adhere to the conjecture of Lanzi, who supposes that the Venus mentioned by Boissard,^a as existing in the mu-

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of Statues.

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Medicis.

Phidias, Praxiteles or Scopas. Mus. Flor. Le Noir thinks it possible, that the present inscription might have been placed when the former one was removed in the restoration. He argues, that to a statue so well known to be antique, nothing could be added in point of value, by attributing it to a sculptor of uncertain fame. Annal. v. xi. p. 90.

In the essay abovementioned, Heyne remarks, that most of the statues of Venus have been merely torsos of women, without any particular discrimination; others simply beautiful females, some of Venus, certainly, but without any attribute, excepting that given by the restorer, as for Venus, Urania, &c. From these we can collect nothing respecting the antique mode of representing that goddess. The Venus de Medicis is probably a repetition of a lost original, and the application of the character to Venus *Αναδυομενη*, or Marina, is utterly false:—how can it represent Venus rising from the sea, with her hair plaited and disposed with so much grace? The dolphin and Cupids are her general attributes, and the artist has availed himself of them for the support of the statue. See Winkelmann's Hist. de l'Art. l. 4. c. 2. Pierres de Duc d'Orleans, T. i. p. 138. n. 5. Ovid Art. Am. l. 2. There is no proof that this attitude in particular belonged to any of the statues by the most celebrated artists, nor any certainly of what they were, yet they have probably reached us in copies, though they can not be identified. The figure of Venus de Medici is seen on a medal of Julia Domna, and the Town of Appollonia in Epirus. Em. David is particularly eloquent on this subject, pp. 232. 234. 268.

^z Saggio Istorico della real Galleria di Fiorenzi, p. 159.

^a Topograph. Urbis. Romæ, p. 109.

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of Statues.
Venus de
Medicis.

seum of cardinal Carpanse, and purchased by cardinal Ferdinando de Medici, is the Venus in question. Leo X. died 1521, and the statue was not known to exist in 1530, when Correggio is said to have copied his head of Danae from it, which proves that Correggio had never seen it.

Different parts of this celebrated statue have been restored; among others, the point of the chin to the left of the dimple, the tip of the nose, the right arm, and the left below the elbow. Winkelmann derides those hypercritics, who have found fault with the hands, concluding them to be of antique workmanship.^a

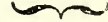
It appears to have been allowed by the antiquaries of the 16th century, that this statue is the genuine Venus made by Praxiteles for the Gnidians, and described by Lucian.^b The ears are perforated, and it is thought by Gori were once adorned with pearls,—if this statue be the same which be-

^a The statue was entire when at Rome, but was broken, particularly in the legs, when it was removed to Florence in the pontificate of Innocent XI. v. Maffei remarques dans le recueil de Rossi, p. 28. Pelli allows the left arm only below the elbow to be modern.

^b Dial. Epwtres.

longed to Sept. Severus. Lumisden conjectures it to have been the Venus of Phidias, from a passage in Pliny, and having been found near the spot, where he says it was originally deposited.^c In the opinion of Milizia,^d the Venus of the Capitol is still more excellent than this statue, as being the genuine resemblance of living beauty, to which grace gives the whole attraction; and by Visconti it is considered as a true copy of that by Praxiteles. Both are now at Paris.

Discovery
of Statues.



In the year 1800, when Tuscany was invaded by the French, it was thought necessary to remove the principal statues, &c. and fifty cases were made up by a committee of artists, containing a selection of the most valuable, including the group of Niobe, and those in the Tribune of the Florentine gallery. These, with three hundred pictures, gems, medals, and books of drawings, were embarked on board the Santa Dorothea, Capt. Downman, bound for Palermo, where they were deposited, and by which means the

^c Antiq. Rom. p. 302. The falsity of the name of the sculptor has been detected by Gori, Mus. Fiorent. T. iii. p. 35. Mariette *Pietre intagliate*, p. 102, in not. Bianchi, p. 194. Maffei *Crit. lapidaria*, l. 3. p. 70.

^d *Arte di vedere le Belle Arti*.

Discovery
of Statues.

Venus de Medicis eventually fell into the hands of the French. Had the advice of the then British resident chargé d'affaires (my valuable friend, to whom I have been infinitely obliged in the course of this essay,^d) been fortunately followed, and they had been deposited in the King's storehouse at Gibraltar; the English nation might have had the honour of restoring them to their legitimate owner.

Hercules
and Tele-
phus.

VI. HERCULES AND TELEPHUS, formerly known as "Hercules Commodus," which denomination had no other foundation than a fancied resemblance to the head of that emperor, as it appears on his coins. Hercules is represented as clothed in the spoils of the Nemean lion; his right hand rests upon his club, and with his left he holds up his son Telephus, and rests upon a pedestal. This group was dug up near the same spot as the Torso, and about the same time. Julius II. placed it in the Belvidere of the Vatican, and it is now at Paris.^e

^d Thomas Penrose, LL. B. Fellow of New College, Oxford.

^e Heyne (*Antiquarische Aufsoetze*, p. 172,) asserts that this celebrated group is no longer the same which was found in the baths of Caracalla; several accessory figures having been added.



Αγάλμα αρχαιον ΗΡΑΚΛΕΟΥΣ

Πικραν. Συγγρ. p. 2. 1.

VII. THE HERCULES FARNESE, with the group of Dirce, Zethus and Amphion,^f usually called the "Toro," were excavated among the ruins of the baths of Caracalla, which they had once adorned, and were placed in the Farnese palace at Rome by Paul III., about the middle of the 16th century. The Hercules is inscribed "ΓΛΥΚΟΝ · ΑΘΗΝΑΙΟΣ · ΕΠΟΙΕΙ;"^g and the legs were restored by Giacomo Della Porta; but those originally belonging to this statue have been lately discovered and ex-

Discovery
of Statues.

Hercules
Farnese.

The fragments then discovered, were first restored as Hercules subduing the Marathonian bull; and lastly, as the group above-mentioned.

^f Cicero mentions a bronze Hercules brought to Rome by Verres; Hercules egregie factus est ex ære; is dicebatur esse Myronis ut opinor, et certé. In Verrem, T. i. 360. Fol.

^g For an able discrimination between *εποιει* & *εποιησεν*, see Lessing, Du Laocoon, p. 249. In the Townley Gallery, Brit. Mus. is a colossal head of Hercules, dug out of the lava at the foot of Mount Vesuvius, which has been supposed to be the genuine head of the statue called Hercules Farnese. It was procured and given to the Museum by Sir W. Hamilton. D'Hancarville speaks likewise of another head of Hercules in the Townley collection, found in Hadrian's villa, which is marked by a character quite different from that which was afterwards given to him, when they represented him as the son of Jupiter. In this particular head "on ne reconnaît pas le descendant de ce Dieu, mais on a voulu y exprimer le courage qui lui fit donner par Homère et les autres poètes le titre de "Λεοντίθυμος" ou cœur de Lion," v. i. pp. 236, 237. Hogarth's *Analys. of Beauty*, p. 52. Svo.

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of Statues.

Hercules
Farnese.

changed for them.^b They are more accordant with the style, and prove that the praise of their substitutes was exaggerated: this praise, however, was bestowed on them by M. Angelo. Here is exhibited the greatest degree of muscular power which a man is capable of exerting in the hardest labour, without cessation, and by which he is rendered, at the same time, robust and agile. We contemplate in this statue the vigorous Hercules, the hero equal to the performance of all the exploits which the poets have attributed to him.

We can not easily decide (says Lumisden)ⁱ whether the sculptor could have represented strength better in action, than he has done at rest. It is allowed, that this statue was not originally intended to be placed on the ground, and consequently level with the eye; but, perhaps, in an open gallery, thirty or forty feet high, to be seen from a court or street. This is evident from the extraordinary inflation of the abdominal muscles, which would appear to be in just proportion were they thus viewed. The muscles

^b They were presented to the king of Naples by the prince Borghese.

ⁱ Antiquities of Rome, p. 178.

of the back part of the statue, which were to be seen near by those who passed along the gallery, are in their natural state, and not exaggerated like those in front. The position of the head inclining forward, assists this conjecture. Anatomical objections are not strictly applicable to a deified hero.

Discovery
of Statues.

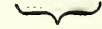
By the Romans this statue was first removed from Tarentum, and not many years since from Rome to Naples.

It is a very singular circumstance that the memory of such sculptors as Apollonius, Agasias, Cleomenes, and Glycon, should have been lost in all the accounts of ancient artists which have been transmitted to us, a circumstance by which Mengs is confirmed in many of his doubts. We have yet no safe criterion by which we may decide, that those works of ancient art which have reached us, and which are now most celebrated, are all of them of a date anterior to the subjugation of Greece by the Roman power.

VIII. GROUP OF NIOBE, which with
“the Wrestlers,”^k was found without the

Group of
Niobe.

^k Gori, Mus. Flor. considers the Pancratiastæ, or Wrestlers, not those of Cephissodotus, but of Myron, enumerated by Pliny. If of the latter, it was probably a copy of a bronze, as they are of Parian marble.

Discovery
of Statues.

Group of
Niobe.

Porta St. Giovanni at Rome, before the year 1583, and purchased by cardinal Ferdinando de Medici. There are fifteen figures as large as life, fourteen with the mother and children, and one, the pedagogus or tutor.¹ Winkelmann^m supposes it to be the work of Scopas, and the same mentioned by Pliny, as having been in the temple of Apollo Sosianus at Rome.ⁿ If, as some pretend, the marble came out of the quarries of Luni or Carrara, it could not have been brought from Greece. But as the naturalists well know, it must be very difficult to decide upon what quarry in particular any marble was primarily extracted, after the statue in question had been buried in the earth for many ages, and received stains and colour according to the metallic nature of the soil, which happened to be in contact with it.

Niobe is represented at a period of life when beauty and dignity are at their zenith. The daughters form a family of individuals of different ages; the third is exquisite, and the fourth scarcely inferior. A bas-relief

¹ Pelli ut sup. v. i. p. 167, and v. ii. p. 110.

^m Mon. Inediti. T. i. p. 71.

ⁿ L. xxxvi. c. 5.

in the Mus. Pio-Clem. has been compared with this group to their mutual elucidation. The fame of these statues has varied in different æras. When first discovered, they were purchased at a small price, and placed in a garden; and the noble simplicity, grace, and expression which characterize them, were not admired by the artists of that day, if Guido alone be excepted. Winkelmann first attracted the notice of connoisseurs to this group by his poetical and animated description, and the remarkable and exact coincidence he discovered between it and the Niobe of Homer and Ovid.^p

Discovery
of Statues.

IX. APOLLO DI BELVIDERE, and the Gladiator (as that statue has been denominated) of the Villa Borghese, were both taken from under the ruins of the palace and gardens of Nero at Antium, (Nettuno) forty miles from Rome, when a casino was made

Apollo di
Belvidere.

^o Storia delle Arti, T. ii. p. 777, Monsignor Angelo Fabbroni published a particular account of this group at Florence.

^p Iliad 24. v. 625. Ovid Metam. l. 6. fab. 4. Visconti Mus. Pio-Clem. & Goethe, who has a new and singular exposition of the subject.

“ Εκ Ζωης θεοι τεύξαν λιθον. εκ δε λιθοιο
Ζωην Πραξιτελης εμπανιν ειργασατο.”

Anthol. l. 3. ep. 290.

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of Statues.

Apollo de
Belvidere.

there by Card. Borghese, during the reign of Paul V. (1605—1621).^p

According to the received opinion,^q Apollo is represented as the vanquisher of the serpent Python, an ingenious fiction, which signifies the power of the sun in exhaling and purifying the vapours of the earth. ^rVisconti dissents from the common idea, and inquires “why does not this attitude equally suit Apollo in the act of exterminating the progeny of Niobe? or the faithless Coronis, or the imperious giants? all which subjects are more worthy of the vengeance of a deity, than the destruction of a reptile, and the

^p Mercati who lived in the pontificates of Pius V. Gregory XIII. and Sixtus V. asserts in his *Metallototeca*, (p. 363) that it was found there, but that it belonged to Julius II, when he was a cardinal, and stood in his garden near the church of the SS. Apostoli. Visconti quotes his authority, *M. P. Clem. v. i.* p. 25.

^q Winkelmann supposes this to have been one of the 500 statues taken by Nero from the Temple of Apollo at Delphos, and brought to his villa at Antium. “In this statue, the left shoulder, which is raised, is farther from the neck than the right, which is fallen. An inaccuracy so gross, in a work of such masterly excellence, must have been intended, and I believe, the wonderful expression of lightness, movement, and agility, which distinguishes this figure, is considerably augmented by it.”

Knight on Landscape, note, p. 9.

Em. David. pp. 313. 348.

^r Fabbroni *Descrizione* configure.

elevated look cannot be directed to an animal on the ground." D'Azzara, in his edition of the works of Mengs, inclines to this opinion, which is, in fact, that of Horace.* Milizia† says, that an Egyptian idol should be placed near this statue, in order to form a contrast, and render its extreme beauty more perceptible. It must be seen to be sufficiently understood and admired. The legs are rather long, and one of the knees drawn rather too far behind; a fault not of the original, but in the restoration.‡ The lower half of the body is said not to be in due proportion, nor so well finished as the head,§ and the objection of the neck not being in the middle is equally frivolous, according to more judicious critics. The artist is unknown. Various opinions are held concerning the kind of marble of which the statue

Discovery
of Statues.

* Carm. l. 4. Od. 6.

“ Dive quem proles Niobæa magnæ
Vindicem linguæ, Tityosque raptim
Sensit.”—

† Arté di vedere, 8vo.

‡ Visconti Mus. P. C. T. i. t. 24. He says, that the legs are formed of the original pieces, well united, p. 25.

§ Reynold's X Discourse, where the objection is ably refuted.

Decline of
Sculpture.

is formed. By the modern Roman statuary, it is declared to be of "Greco duro," or common Greek marble. Mengs offers three objections against its being so; 1st. that it is of Carrara marble; 2. that it was not first placed at Antium; 3. that it is evident, from a few apparent defects, it must have been a copy of a more famous original.

These objections are answered by Visconti,^w with his usual accuracy and candour, and in confirmation of his own opinion, he adduces a certificate of the sculptors and proprietors of the Carrara quarries, that such marble was never discovered in them.^x

Dolomieu,^y the late eminent chemist, inclines to the opinion of Mengs, and pretends to have found fragments of the same kind in the quarries of Luna, now exhausted, but originally opened in the reign of Augustus. This fact may be doubted, if the conclusion is to justify the assertion that the statue is not anterior to the age of Cæsar; for we learn that many quarries in Asia Minor, and Syria,

^w Mus. Pio-Clem. T. i. p. 26.

^x Vol. i. p. 92.

^y Millin Dict. des Beaux Arts, T. iii. p. 261.

were worked, the sites of which are not distinctly specified. Still it may be urged, that the statue of Antinous, and other contemporary works of sculpture demonstrate, that as low as the age of Hadrian, the Greek school furnished artists worthy of being compared with many of earlier times. Pliny certainly entertained that favourable opinion of some sculptors of his own age. The fore part of the right arm, and the left hand, which were deficient, have been restored by John Angelo de Montorsoli, who was a pupil of M. Angelo.

Discovery
of Statues.



X. GLADIATOR BORGHESE. Of the statue called the Gladiator of the Villa Borghese,² the courage marked in the counte-

² Baron Stosch, in his letter to Winkelmann, thought it a Discobolus, to which opinion Winkelmann does not accede. *Hist. d'Art.* T. ii. p. 394. This statue, with a selection of the best from the Villa Borghese, was removed to Paris in 1808. "It was found in the ruins of Antium, in the time of Paul V. not far from the place where, a hundred years before, the Apollo Belvidere was discovered. A similar head was formerly in the Villa Aldobrandini. All the epidermis of this statue is perfectly preserved, but it is stained by numerous spots. All the limbs are perfect, and the very base on which it stands. The right ear and hand, with a portion of the arm, and a trifling part of the extremities, are the only modern additions made to this exquisite statue." Visconti. If a square be drawn from the farthest points

Discovery
of Statues.

nance, and the sudden action of the muscles, are of such excellence, as to make us indifferent as to the dispute whether it was the work of Agasias, the son of Dosotheus of Ephesus, a name inscribed on its plinth. The Greeks had no Gladiators,—when then could this have been executed in Greece? By some it has been rather thought to have been intended as a warrior, in the act of besieging a town, which favours its pretensions to Grecian ^aantiquity. Napoleon has lately procured it from prince Borghese. Le Noir^b positively decides it to be a statue of Chabrias the Athenian general, in the attitude of sustaining the shock of the Lacedæmonian army. He has the authority of Lessing.

XI. THE DYING GLADIATOR, or “Mirmillo expirans,” is now considered as a wounded soldier, probably a Gaul or German; the “torques,” or rope-chain round the neck having been a common ornament with them: yet Heyne considers it as a mo-

of the arms and legs, it will be found that this single statue was made of the largest block of marble known, and this circumstance must give a very satisfactory opinion of the merit of the sculptor. Sculture del palazzo della Villa Borghese. T. ii. p. 58.

^a Visconti.

^b Du Laocoon, p. 260.

dern addition to conceal the juncture of the head. Allowing this circumstance, there is little conformity between this and any figures of gladiators as yet extant.^c It was discovered in the gardens of Sallust, on the Quirinal hill; first placed in the Villa Lodovisi by Card. Corsini, afterward Clement XII. brought to the capitol when that Museum was established by Benedict XIV. and is now at Paris.

Discovery
of Statues.

XII. THE VENUS OF THE CAPITOL was found near St. Vitale, between the Viminal and Quirinal hills, anciently the valley of Quirinus, in the last century. Benedict XIV. purchased it of the Stati family, and placed

^c Heyne supposes this statue to represent a soldier combatting with another on horseback; and Visconti determines, that it is a hero attacking an amazon in that attitude. Millin Mon. Antiq. inedit. p. 351. pl. xxxvi. Mus. des. Mon. Franc. T. i. p. 34.—Corn. Nepos in vita Chabriæ.

^c Milizia concludes, that this statue represents a young Athleta mortally wounded, and dying with peculiar grace. Arte di vedere. The name of Ctesilaus has been sculptured on the Plinth; but Millin thinks it must have been a copy of a bronze on the same subject by that artist.—

“Souvent on adopte sans examen les noms une fois reçus, et l'on est si persuadé de leur exactitude que, par exemple on regardera plutôt les choses les plus ineptes comme démontrées, que de se permettre de douter si les prétendus Gladiateurs sont réellement des Gladiateurs.” Heyné.

Discovery
of Statues.

it in the capitol, from whence it has been removed to Paris.^d

This statue, as the Medicean Venus, does not express strong emotion. Perhaps the repose of the passions is most conformable to the powers of sculpture, where the attention is suffered to dwell upon the representation without being hurried through it by the violence of the action, or prejudiced against it by the horror of the object. The grand difficulty has been to prevent statues, which are not intended to represent any particular passion, from bordering at least on insipidity.

XIII. MELEAGER. This beautiful statue was discovered, according to Aldrovandi,

^d Em. David, p. 374. Heyne thinks that the legs and arms of the Venus of the Capitol are superior to those of the Medicean, in which the latter are defective restorations. The head being large in proportion, and the figure rather masculine, he inclines to an opinion, that it is a portrait. Jansen, T. i. p. 10. After the Venus de Medicis, an infinite number of torsos and female statues have been restored; that name having been given, even though the attitude differed from the original. Many were portraits, where the heads were preserved of beautiful women in the semblance of Venus. It does not seem probable, that all the statues of Venus only, should have reached our days, and that all those of the other goddesses, of which doubtless there were many, should have been destroyed.



Quid tam distortum et elaboratum quam est ille
 DISCOBOLVS Myronis? *—Quintil. L. II. c. 14.*

near to the Porta Portese. It consists of greyish marble, such as the Athenians procured from Mount Hymettus. It became the property, when first found, of Fusconi, physician to Paul III., and was preserved in the Pighini palace. Clement XIV. removed it to the Vatican, and it is now at Paris.

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Discoboli.

XIV. DISCOBOLI, or Athletæ, in different attitudes, with quoits. In action, and in repose. Found in the ruins of the Villa Hadriana at Tivoli, and at a place called the Columbaro, on the Appian way. They were both purchased by Pius VI. for his museum, and are now at Paris. The first mentioned of these, stoops very much forward, having the face declined, but not turned toward the discus, which he holds in his right hand on the point of throwing it, answering the description given by Lucian of the bronze by Myron.^e The other stands upright, with a retiring step and his eye fixed, as if intent on marking the distance. “Spatium jam immane parabat.”^f His left hand holds the

^e Figrelus, p. 168. Plin. l. 34. c. 19. Quintil. Inst. l. 2. c. 13. Lucian Philopseud. Bourdelotii. p. 834.

^f Statii Thebaid, l. 6. v. 693. Reynolds, Disc. x. for a comparison of character between Apollo Belydere, and the Townley Discobolos.

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discus. His head is bound with the fillet worn by victorious athletæ.

About the year 1776, among the same ruins, a repetition of each of these fine statues was discovered, and fortunately purchased by English gentlemen.^f The first by the late Mr. Lock, of Norbury in Surrey, who re-sold it to Mr. Duncombe, of Duncombe Park, Yorkshire. Mr. Townley had the other, which having been purchased, with his collection, at the national expense, is now in the British Museum. Both these statues have fewer restorations than their duplicates in France.

The French commanders have completely subjugated Italy, and imitated the precedent of the Roman Victors in transporting the most celebrated statues in triumph to Paris, where they form a stupendous collection in the Musée Central, now called in

^f Visconti Mus. Pio-Clem. T. 3. T. 26. Em. David, p. 353. That by Naucydes of Argos, Pausan. l. 6. c. 9. was upright and frequently copied. There is a "guocatore di ruzzola," in the Villa Borghese, T. 2. p. 57. Landon Ann. de Musée, T. 5. p. 83, and T. 6. p. 47. after which these have been restored in several parts. The first was merely the torso and thighs when discovered.



Spacium jam immane parabat.

Stat. Thib. P. D.



the true spirit of adulation, "Musée Napoleon."

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of Statues.



Discoboli.

The marbles were chosen by a committee of artists, at that time students at Rome, from the Museo Pio-Clementino in the Vatican, and from that of the Capitol; and they spared, with few exceptions, the villas and palaces of the Roman princes. The Borghese was at that time excepted, though since contributed, by that Prince, to the Napoleon collection, but the Villa Albani was completely spoiled of all that was worthy to be removed.

Rome, notwithstanding, still retains many excellent specimens of antique sculpture, the merit of which is become more conspicuous by the absence of others, which formerly engrossed all the attention of superficial, and even of scientific observers. These notices might be continued to a great extent; but to make a mere catalogue interesting is no easy task.

Whilst the ardour of collecting and newly discovering antique marbles was in its full zenith, a great rivalry was carried on between the reigning pontiff, and those cardinals or princes who had enjoyed the favour of their predecessors, either from motives of favorite-

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ism or consanguinity.[§] It would be indulging a latitude of description, far beyond the limits of these pages to offer a bare enumeration of the marbles which even now exist at Rome. When I saw them in 1796, at the time when their dispersion was not generally anticipated, though so soon to be accomplished, so vast was the assemblage, so infinite the variety, and so near the approach to excellence in many, that to admire all; was much more easy than to select.

Let me here remember with pleasure, the liberal admittance which every visitant has found in Italy to these once superb repositories of the arts, uninterrupted by petty objections, or exorbitant demands of money. The permission which was given to strangers, and particularly to artists, who are suffered to copy or make designs from them by the

[§] The first accounts of the discovery of antique marbles at Rome may be seen in "Ficoroni Gemme letterate," and in F. Vacca "memorie di varie antichità trovate in diversi longhi di Roma Antica." 22 pages 4to. 1594; printed likewise at the end of Nardini's *Roma Antica*, 1704, and in Montfaucon's *Diarium Italicum*. V. *Opervazioni di Francisco di Ficorini sopra L'antichità di Roma descritta nel diario Italico*, 1709, in which some errors of Vacca are corrected, and many more modern discoveries described.

modern possessors is truly commendable, and emulates the greatness of mind, displayed by those who dedicated baths, theatres, and gardens, as public academies to the Roman people. Candour cannot but approve this arrangement of the Museum at Paris; and our own nation will gain credit for having adopted it at the British Museum, where the Townley Marbles form an auspicious commencement of an assemblage of statuary and sculpture; the future centre, it is “devoutly to be wished,” of others now dispersed in the remote provinces and hid from intelligent eyes.

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A slight view of the great collections at Rome and Florence, with others subsequently acquired by princes on the Continent, may contribute to a general acquaintance with statuary, which it is the attempt of this little essay to communicate and recommend.

The Belvidere, or summer palace in the Vatican, was the first repository of sculpture, and was originally built by Julius II., the immediate predecessor of Leo X., in whose pontificate it could boast, if not the Apollo, the Laocoon, the Torso of Hercules, and the Antinous or Mercury.

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MEDICI 1.^g By cardinal Ferdinand de Medici were procured the "Venus," the "dancing Faun," the "group of Niobe," the "Wrestlers," and a figure called the "Arrotino, or Whetter," (the design of which is unknown,) which were first transferred from his villa at Rome to the tribune at Florence by Cosmo III., and since ceded to the French by the king of Naples, to whom they were intrusted, "in an evil hour."

FARNESE 2.^h Cardinal Alexander Farnese, the heir of Paul III., preserved the Hercules and the Toro, or grand group of Dirce, both of which were removed to Naples.

BORGHESE 3.ⁱ Paul V. began this collection, once among the finest and most select in Rome, continued by his nephew cardinal Scipio Borghese, and preserved in the Villa

^g Ulyssis Aldrovandi Statue di Roma, 12mo. 1558. Cavalarius Antiquæ Statuæ Urbis Romæ, 4to. 1585. Figrelus de Statuis illust. Romanorum, 8vo. 1656. Borboni delle Statue, 4to. 1661. Domenico de Rossi raccolta di statue antiche con le sposizioni de P. A. Maffei, fol. 1704. Sandrart Sculpturæ veteris admiranda, fol. 1680. Monumenta Medices, 1590. Lanzi La real Galleria di Firenze, Museum Florentinum. 11. T. fol. ——. Bianchini Pallazzo dei Cesari, 1738.

^h P. Pedrusi Museo Farnesiano, fol.

ⁱ Montelatici Villa Borghese. Lamberti Sculture del palazzo della Villa Borghese della Pinciana, 2. T. 8vo. 1796.

on the Pincian Hill. The late prince Borghese erected a building in the gardens for the reception of twenty-six statues and twelve busts, found in the ruins of the city of Gabii.^k A selection from all these is in the Musée Napoleon at Paris, removed in 1810.

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BARBARINI 4.^l These marbles were originally purchased by Urban VIII., of which the most celebrated are "the Sleeping Faun," and the "busts of Marius and Sylla." Many have been dispersed, and brought to England, even before the spoliation by the French, who made a selection from them. The Sleeping Faun has been considered as a genuine Greek marble, and not as a copy from a bronze.

MATTEI 5.^m Which was remarkable for the number and excellence of the bas-reliefs, and the bronze eagle, which Giulio Romano delighted to copy in red chalk. No collection has been more reduced since its original formation, by private sale, principally to Eng-

^k Visconti Monumenti Gabini della villa Pinciana, 8vo. 1797.

^l *Ædes Barbarinæ, ad Quirinalem a Com. Hieron. Tetio descriptæ*, 1742. fol.

^m *Vetera Monumenta Mathæorum, &c. a R. Venuti & a I. C. Amadutio illustrata*. 3 T. fol. 1779.

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lish collectors, through the agency of Jenkins, their banker, at Rome.

ALBANI 6.ⁿ Cardinal Alexander Albani, the nephew of Clement XI., completed a gallery at his villa, in which were exhibited many pieces of sculpture equally perfect and curious. Among them was seen the Sauroctonos, acknowledged to be the finest bronze statue in Rome, of which there is a repetition at Paris, in the marble called "Gretchetto." This gallery was one of the richest in the world, and peculiar from having been formed and completed by one person. The cardinal had much leisure, and every opportunity of purchasing, almost at his own price, otherwise it would have been impossible for an individual to have paid for so great a treasure.

CAMPIDOGGIO,^o or CAPITOLINE 7. During the reign of Benedict XIV. various dis-

ⁿ Supplem. to Winkelmann's *Mon. Inedite*, 2 vol. fol. 1747. *Venuti Marmora Albani*, 4to. 1756. *Notizie delle Statue della villa Albani*, 8vo. Salmon's *Rome*, v. ii. App. Cat. of the marbles in the Villa Albani. *Iscrizioni Albané*, dell'Abate Gaetano Marini, 4to. 1785.

^o P. Lucatelli *Museum Capitolinum*, 4to. 1750. Bottari *Museo Capitolino*, T. 4. fol.

coveries were pursued with spirit and success, particularly on the site of the stupendous villa of Hadrian at Tivoli. That munificent pontiff determined to appropriate one wing of the palace of the Campidoglio to their reception. The "Mirmillo," or dying gladiator, the "Venus," "the Cupid and Psyche," and the "Agrippina," attracted immediate admiration.

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The greater part of the Mattei marbles were purchased by Ganganelli, (Clement XIV.) and formed the basis of the Pio-Clementine^p Museum; to which were added the best of those discovered during his short possession of St. Peter's chair. His intentions were very amply fulfilled by Braschi, (Pius

Dr. Darwin has never been more happy than in the following lines, in which he has compressed the characteristics of the finest statues in the world,

"Hence, wearied Hercules in marble rears
His languid limbs, and rests a thousand years;
Still as he leans, shall young Antinous please,
With careless grace and unaffected ease;
Onward with loftier step Apollo spring,
And launch the unerring arrow from the string;
In beauty's bashful form the veil unfurl'd,
Ideal Venus win the gazing world."

Bot. Gard. C. 2. l. 101.

^p Il Museo Pio-Clementino da Ennio Quirino Visconti, T. G. fol. imp.

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VI.) a prince of liberal views, good taste, and a high public spirit; and the repository of the additions to the Belvidere has been distinguished by their joint names. When the finest of these statues were demanded by the victorious French, the Pope obtained permission that time should be given, before their final removal, for casts in plaster to be taken from each by the Roman artists, who performed that service of regret, with patriotic enthusiasm. Tivoli has likewise proved a very rich mine, and has contributed greatly to this Museum. The statue of Tiberius, Pausidippus, the comic poet, "and a group of Æsculapius and Hygeia," are most remarkable. One of the rooms is filled with sculptured animals^a only, that may vie with those which have so long engrossed the admiration of the connoisseurs.

Other collections must not be totally passed over in silence, such as the Odeschal-

^a The five celebrated animals of antiquity, previously to the discovery of these, are the Barbarini goat, the boar at Florence, the Mattei eagle, that at Strawberry Hill found near the baths of Caracalla in 1742, and Mr. Jennings', now Mr. Duncombe's dog. Mr. Townley had a group of dogs scarcely inferior, now in the British Museum.

chi, the Giustiniani, the Lodovisi, and the Pamfili, &c. which are now dispersed, and only remembered by the names of their original proprietors.^r Several in gardens and villas have been sold piece-meal, as those of the Negroni, the Mattei, the D'Este, &c.

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The study of the antique has been facilitated in Italy by every possible mode. It has been promoted, not only by the easy access to the statues, and the ready information of men who have investigated the subject with erudition and classical taste; but it is brought nearer to us by numerous engravings of spirit and accuracy, relative to each collection, which are frequently elucidated by critical essays on the subject. These works consist either of general historical catalogues, or of partial disquisitions upon the peculiarities of a single group or statue.

^r The Giustiniani Collection was the first, a part of which was publicly sold at Rome. *Galleria Giustiniana del Marchese, Giustiniani*, 2 T. fol 1631. *Museum Odeschalcum, di Galeoti*, 2 vol. 1751. *Villa Pamfili ejusque palatium, &c. J. De Rubeis*, fol. The Odeschalchi marbles were purchased by Christina queen of Sweden. Jenkins of Rome bought those of the villas Negroni and D'Este, and resold them chiefly to Mr. Blundell.

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of Sculpture.



As a subject probably not uninteresting to many, I am induced to offer the best account, I can collect, of the different kinds of marble, from blocks of which statues and bas-reliefs were carved. As to the materials applied by the Greek artists of the remotest æra, such as gold, silver, ivory, sycamore, ebony, &c. the early disuse of them renders more than the incidental mention I have made unnecessary.

Allowing the Egyptians to take the lead in sculpture, the first to be considered is “Basalt,” a name given to a marble found in the mountains of Egypt, called “Basanites.” Many of their statues are formed of it, and a stone of the same nature is found likewise in Auvergne and Scotland. Mineralogists hold different opinions as to its original formation. Dolomieu considers the materials called “Basalte,” and used in Egyptian statues as the substance, intitled by the Germans, “trap.”^r Although it be harder,

^r Outlines of Mineralogy, by J Kidd, M. D. Prof. of Chemistry. 2 v. 8vo. 1809.

Trap is the name given to a number of rocks distinguished by the great quantity of Hornblende which they contain. Basalt is connected with some of these rocks, and therefore may, in a

more brittle, and less obedient to the chisel, and its colour not so pleasing as marble, yet the ancients, who had experienced its greater indestructibility, executed many fine works in it. Pliny has described several famous pieces of sculpture said to have been done in this stone,³ and the statue of Minerva, still to be seen at Thebes, is by travellers determined to be "Basalt." Jameson asserts, that many of the antique basalts, which are preserved in collections, are evidently "syenite, or green stone."

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Winkelmann is uncertain whether Egypt produced porphyry, as there are, in fact, few statues of porphyry of truly Egyptian workmanship, or of genuine antiquity. In the best times of the art, it was rarely applied to statues, but to obelisks and columns. The most celebrated quarries from which it was

loose acceptation of the word, be called a variety of trap, but trap rocks are mostly compounds, and basalt is a simple mineral. There is a set of rocks distinguished in Werner by the name of Floetz-trap, and basalt is one of these rocks.

Qrtly. Rev. No. 3, p. 74.

³ Invenit eadem Ægyptus in Æthiopiâ quem vocant Basalten "ferrei coloris atque duritiæ. Unde et nomen ei dedit." Plin. l. 36. c. 7.

⁴ On Minerals, v. i. p. 374.

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extracted, were situate in that part of Arabia which borders on Egypt. There are varieties of green, brown, red, and black,^u which with the serpentine, or verd antique, were used in sculpture by the Egyptians.

White marble is the most common in Greece and Asia Minor, and it is mentioned by Homer where Iris finds Helen employed in making a veil, and a comparison in point of whiteness occurs.^v A degree of hardness which would bear the highest polish and purity of colour, proved the superiority of the Greek over the Italian marbles.^w

Marble was originally employed in the construction of Temples. The Athenians used that from the adjacent mountains, Pentelicus and Hymettus; the Ephesians from Mount Prion. Phrygia produced white marble veined with different colours; near Megara

^u "Serpentino nero antico." Caylus, T. v. p. 11. Figrelus, cap. xvi. Ferber, *Lettres sur l'Italie*.

^v Il. iii. v. 125.

^w Works upon marbles composed by Sotaces and Thrasyllus, and cited by Pliny, as giving much information, are lost. There is great difficulty in classing. Daubenton arranges them according to their colour. Caryophilus de marmoribus antiquis—De Launay *mineralogie des anciens*.—Ernesti et Winkelmann.

was found that of a shelly kind; at Phigalia in Arcadia, was grey marble, veined with light red; and at Nisa, in Asia Minor, white with blue veins; but of these the greater part was better suited to columns than to statuary. The most excellent of the Attic marbles was the Pentelic.* The Parthenon was built with it, and Byzas, of Nixis, was the inventor of cutting it out into tiles or laminæ, to cover the roofs and walls of temples. It was selected for carving by Scopas, Praxiteles, and other famous sculptors. When broken it shows large particles, which sparkle like grains of rock salt, is very solid,^y and infinitely harder than that of Paros. This discovery belongs to Dolomieu. Visconti calls that which Dolomieu^z decides preremptorily to have been the "Pentelic" of the ancients, "Cipollino." In the

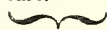
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* So called from Mount Pentelicus, near Athens. It is a variety of the Parian and Carrara.

^y "Marmo Salino."

^z Dolomieu intended to publish a work on the stones and marbles of the ancient monuments. His MSS. were lost, when he was taken prisoner in Calabria, a circumstance greatly to be regretted.



Musée Napoleon there are now fifty-seven statues of it, enumerated by Millin.^z


The Parian, the Lychnites of Pliny, not, as Millin says, because Candelabra were made of it, but because, according to Varro, the quarries were sometimes worked by torch light, came out of Mount Marpessus in that island, and likewise from the promontory Lygdinum. It is fitter for delicate workmanship than the Pentelic, because by not containing iron, it does not lose its colour by exposure to the air and atmosphere, and is remarkable for large grains of a cubic form, with which it is sown. It is extremely compact, though chrystalline or scaly. In the Musée Napoleon, there are thirty-one statues, of the genuine antique Parian marble.

There is a beautiful white kind called Parian, which in reality is not so; for Pliny allows that there were several sorts found in Greece, which even surpassed the real Parian in whiteness, an argument against the

^z Dictionnaire des beaux arts. The four sorts of marble most highly valued were the Claudian, the Numidian, the Carystian, and the Synnadian. Gibbon.

opinion of those who consider all specimens that exceed the Parian, in fineness of grain and colour, to be necessarily of the quarries of Luni or Lunæ.

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The marble of Mount Hymettus was white, rather inclining to ash colour, which was used by statuaries. In the time of the Emperor Hadrian it was much esteemed, and imported to Rome, for the use of the Greek artists established there.

A kind of marble, whiter than the Parian, was discovered at Luni in Etruria, but it is certainly less compact, and does not take so fine a polish; it is sometimes grey, and then it is called Bardiglio or Bigio di Carrara. These quarries are now nearly exhausted. All the Roman statues, and those made by Greek artists at Rome, are of this marble. There are thirteen specimens of it in the Mus. Napoleon.

Pliny says expressly, that white marble was used for statues. In his time, Vitranus Pollio sent to Rome a statue of Claudius, of variegated marble, and another of porphyry; but they were neither admired nor imitated in that age. The excellence of mottled marble consists in its variety, as that of

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white and black, and the simple colours in purity.^z

The marble of Lesbos was of a livid white colour. Of black, that produced in Tænarus, a promontory of Laconia, was much esteemed. The Lybian was equally so, and was first brought to Rome by Lepidus and Lucullus. In Mount Pelineus, in the island of Chios, was a black transparent marble. The obsidian marble was black, and was so denominated because first discovered in Æthopia, by Obsidius.^a That of Lybia, is called, by the present antiquaries, “rosso” “antico:” of this marble there is no known quarry.

The Phrygian is red and white; the Corinthian, yellow; and the serpentine, so called from its resemblance to the skin of a

^z Alabaster, abundant in Italy, was frequently used by the Roman sculptors in busts, the heads and pedestals of which were of bronze. Many so composed were in the Villa Albani. Dr. Kidd says, that the alabaster of the present day is a gypsum, consequently the ancient was not so.

^a The account Pliny gives, l. 36, c. 26, is, that it is a kind of glass, and from its brittleness must have been exceedingly difficult to be worked. It is now called Icelandic agate, and is a vitrified lava. Adamo Falbroni has written a dissertation on it.

snake. Such was the variety of marbles, and probably many more, and of nearly equal excellence, as applied to architecture and sculpture by the ancients.

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In by far the greater number of instances the Latin term “Æs,” may be translated “Bronze;” for brass, which is compounded of copper and zinc, is not the metal used by the ancients in their statues. They usually mixed the copper with fine tin; and though the proportions varied according to the purpose intended, in different instruments, that in common use for statues was from ten to thirteen in a hundred; and they possessed the art of giving such a degree of whiteness to copper, as to make it resemble silver.^a The alloy of copper by zinc was rarely practised by them, excepting for ornaments only, which might approach nearly to the colour of gold. Iron has likewise been combined with copper, in very ancient statues. Plutarch^b observes, that


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^a This was not from the copper and tin, but from zinc and copper, which according to Aristotle, quoted by Kidd, v. ii. 149. made it λαμπρότατον και λευκοτάτον. most shining and most white.

Pausanias, l. v. “L'Essai sur l'art de la fonte des anciens, avec quelques remarques sur les Chevaux de Chio,” par J. Seitz.

^b Plutarch. “Cur Pytha non reddit oracula.”

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when he was at Delphi, he was surprised to find that the oldest bronze statues kept their colour so well, that neither rust nor verdigrise could be discovered, (the consequence of this alloy,) but they had a blueish hue, not unlike the colour of the atmosphere.

He is naturally led to an inquiry concerning the alloy of the bronze, and concludes that the Corinthian brass took its pale colour from the fusion and mixture of gold and silver, such as was practised in his time, which was not pleasant to the eye; and that the blue tint of bronze, at Delphi, was the effect of the air penetrating into the pores of the metal, which preserved it from rust.

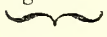
Antiquaries give the name of bronze to all the relics of antiquity which consist either of pure copper or compounds of that metal with tin. Their general term is “Χαλκος.”^a Copper as well as brass was for a great length of time called *Æs*, but later mineralogists, in order to distinguish them, gave the name of *cuprum* to the former. Copper

^a Τοις δ ἡν χαλκεα μὲν τειχῇ χαλκεος δὲ τε οἶκοι
Χαλκῷ δ αἰρναίοντο, μέλας δὲ οὐκ ἔσκε σιδήρεος.

Hesiod, Op. and Dier. 149.

is much more easily gilt than bronze.^b The Romans borrowed this fashion from the Etruscans, who placed gilt statues upon the pediments of their temples.

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The art of casting statues in bronze must have taken its rise in countries abundant in metals. If we can credit Diodorus Siculus, Semiramis had bronze statues in her celebrated gardens, 1740 years before the Christian æra.^c Pausanias,^d at Phanea, observed a bronze statue, representing an equestrian Neptune, said to have been given them by Ulysses, a circumstance discredited by him, because the art of casting solid masses was unknown at that early period, when statues were made as a dress is, out of many pieces. ^eThe oldest caster in molten brass is Hiram, a Phœnician, sent for by Solomon from Tyre, 1015, A. C. If indeed he cast the two columns of bronze for the temple, which were forty-seven feet high,

^b Vitruvius, L. iii. p. 2. Buonarotti *Observaz.* p. 370, for the proportion of gold.

^c L. ii. 59.

^d L. viii. p. 628. Kuhnii.

^e Calmet *Diss. sur la richesse que David laissa a Salomon.* *Comment sur la Bible*, (Kings ii. ch. 9.) T. ii. p. 165.

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with the capitals, though not of more than four diameters and a half, an Egyptian proportion, proved by the columns found in the Thebaid. But the sea of brass was a more stupendous work than any of those mentioned by the Greek historians. The Jews however had previously made the breast-plate of the high-priest, and the golden calf, which proves that they took their art from the Egyptians, who knew it long before.


The moulds for these immense works were made of clay, for wax was not then used. In the time of Homer, (990 A. C.) iron was very scarce, chariot wheels were cast and swords were made of bronze. The art of casting bronze statues was known only in Asia Minor, at least all the instances quoted by Homer are in that country.^f

The iconic statues mentioned by Pliny, “*ex membris eorum similitudine expressas,*”

^f In the *Odyssey*, L. vii. v. 92. he mentions, in the palace of Alcinous, two dogs, one of gold and the other of silver; it might therefore be too bold an assertion, that the arts were unknown in Greece in Homer's age; but it is certain that he has adduced instances only in Asia Minor. In v. 100 he particularizes the golden statues of young men who stood upon altars with lighted torches in their hands.


were cast solid. A bronze Genius, at Florence, of Etruscan, or rather Grecian workmanship, is so admirably worked to nature, that sculptors and painters have concluded that it must have been modelled upon the body of a young man.[§] They, in course of

Bronze composition and art of casting.



§ Bouffèrand, in the *Encyclopedie des Arts et Metiers*, says, that the antients did not take the trouble to make the first model of plaster, which serves to determine the thickness of the wax, but after having made their model with prepared potters clay, they skinned or stripped it (*l'ecorchoient*) by taking off so much as would correspond with the thickness they intended to give to their bronze, so that their model became their nucleus. According to Philo of Bysantium, (*de septem orbis miraculis*, c. v. p. xiii.) the antients never made any large statue of one jet, “*simulachra artificis primum finguntur, deinde membra diversa conflant, tandem omnia bene, composita erigunt.*” He remarks, respecting the Colossus at Rhodes, that it was cast in pieces, first of all the legs, which were lowered into the ground, upon these the thighs were then cast hot and united, and this process was pursued with the rest of the figure. The antients were apprehensive least in casting a very large mass the metal should cool, but modern experience has found that it will pass over a space of forty feet without fixing. All the statuary of France, Winkelmann says, would not be able to cast in ten years, the 360 statues which were made at Athens for Demetrius Phalerius in 300 days. In the practice of the antients it was not necessary to break the moulds, in order to get at the casts, and the same mould served for many statues, for otherwise how could Lysippus have made 610 pieces of bronze sculpture, unless he had known a more expeditious mode of working than the moderns know. Vide *Gauricus de sculpturâ*, for the method of casting bronze. Andrea Verocchio followed the practice of the antients in casting bronze in distinct pieces.

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practice, produced the same effect with less metal, and cast them hollow, but many experiments of the nature and possible combination of metals were first made.^h

^h Savot, in T. xi. of Grævii Thesaurus, gives the following account of "Æs," of which he was a competent judge. 1. Æs, which could be melted and stamped at the same time, was called Æs regulare. 2. Æs caldarium, could only be melted, and would not bear the stamp. 3. Æs purum, or cuprum rubrum, can be stamped either hot or cold. 4. Æs impurum, is only malleable when cold. 5. Æs flavum, was alloyed with cadmia, or lapis calaminaris; it was Orichalcum, but certainly must have been composed of other materials, from its rarity and great value. 6. Æs Cyprum, that in common use in the days of Pliny. He says that the Æs Corinthium was then indiscriminately given to the metal of all statues. 7. Æs coronarium, very easily drawn out into plates. 8. Æs pyropium, made of one-fourth of gold added to the Corinthian, a name indiscriminately given to all brass which was gilt. 9. Æs Statuarium, is bronze.

Professor Kidd, of Oxford, in his late Outlines of Mineralogy, remarks, "that in the early natural historians, 'Æs,' when used simply, very often signifies copper. It results from some analytical and synthetical experiments of Dr. Pearson, on some antient metallic arms and utensils, that they were compounded of copper and tin, in various proportions, and that none of them contained zinc. Of all metallic combinations that of copper with tin produces perhaps the greatest increase of density, and in course peculiarly adapted to the formation of statues, which require a smooth and even surface; for the principal uses of the alloy of copper by tin, are to render copper less oxydable by water or atmospheric air, and to produce a close texture and whiteness for reflecting light, and to render it less tough. Copper is united with tin for the

The Etruscans were early masters of the art of casting in bronze. In the eighth olympiad Romulus placed his statue, crowned by victory, on a car drawn by four bronze horses, taken from Cameria, which were Etruscan. Between the thirtieth and fortieth, Herodotus says that Rhæcus and Theodorus, who cast bronze statues at Samos, invented the moulds of clay, and Pausanias thinks that they were the first who cast statues at one jet. The European Greeks had wooden statues only, in the sixty-first Olympiad.ⁱ This circumstance rests on the testimony of Pausanias, who tells us that no bronze statue escaped his notice, but that he had not found one by Theodorus, and only one by Rhæcus, in the Temple of Diana, at Ephesus. Cleosthenes, who had been victorious in the sixty-sixth Olympiad, was represented in a car with four horses, in bronze; after this period works in bronze were multiplied to an excessive degree.

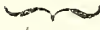
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purpose merely of becoming more fusible, and of continuing longer in a fluid state, and of cooling more slowly." Philos. Transact. 1796. p. 395.

ⁱ L. x. c. 38.

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Under Augustus^k the art of casting in bronze began to decline, for the four elephants of composition, mentioned by Pliny (L. 36.) were not cast, but beat out by a hammer. The Colossus of Nero, 110 feet high, must have been formed of separate pieces, and joined by laminæ.^l In the reign of Vespasian, the art of casting was lost, but revived under Domitian. Celon, a Greek artist, cast the Emperor's statue; it was equestrian, and stood higher than the temple,^m near which it was placed, and at the death of that Emperor was thrown down. It is said by Muratori, that there were twenty-eight colossal equestrian statues, and eighty horses in Rome which were gilt, beside many other of plain


^k The system of forming statues by hammering and rivets appears to have been more prevalent in the Augustan age. Virgil used a technical word expressive of this practice, "Excudent alii spirantia mollius æra." Horace, speaking of Lysippus, has "duceret ære," which has a similar meaning, Bentley, following Lambinus, would have changed it to "cuderet." But the progress of the arts does not seem promoted, if "duco" answers to this line in Homer, χαλκεοι μὲν γὰρ τοιχοὶ ἐληλάθατ ἐνθα καὶ ἐνθα. *Odys.* 7. v. 86, it means beat out; but if to "vivos ducunt de marmore vultus," it implies simply design. *Æn.* l. 6. v. 849.

^l Plin. L. xxxiv. c. 7.

^m Statius in *Sylvis*, L. i. For the bronze of Septimius Severus, see Winkelmann *Lettere*, p. 120.

bronze.ⁿ The art of casting in bronze, as practised since its revival, will be discussed in a future description of those celebrated works, which have reflected so much honour on the schools of modern Europe

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composition
and
art of cast-
ing.



An art of great importance, and to which all modern collections of statuary must owe their excellence, is that called "restoration," or the giving to any mutilated figure its true effect, by a close imitation of its original members and attributes. According to Vasari it was first attempted by Lorenzo Lotto, in 1541. Few of the antique statues have been found which did not require restoration in various degrees; and which employed the sagacity and experience of the restorer, to decide in the first place on the original character, and all his skill to imitate or equal the perfection of ancient art. In numerous instances, it must be confessed, that absurd errors have been committed,^o when the sculptor

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ⁿ Nov. Thesaur. V. 1.

^o See Villa Mattei, pl. 87. Mus. Pio-Clem. T. iii. pl. 10. Montfaucon, T. ii. p. 2. pl. 116. No. 11. engraved as a pregnant woman, originally an Egyptian Canephorus, or priest carrying a basket before him. Difference between Canephoræ and Christophoræ, Mus. Pio-Clem. T. iv. p. 47.

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has been ignorant of mythology, and therefore misplaced the attributes; or has totally misconceived the character formerly represented by the disjointed marble.^p At all

^p The Abbé May (*Temples anciens et mod.* pp. 57, 66.) inveighs with great spirit and acuteness, and it must be allowed, with a certain degree of truth, against an invidious love of the ancient, to the exclusion of all modern art. Le merite de ces morceaux n'est pas precisement d'être antiques mais d'être reellement des chefs-d'œuvres. Mais, que l'on fasse descendre de leurs pedestaux nos meilleurs statues modernes, pour y faire monter une vestale ou un Consul trouve a dix pieds terre sous et a qui al aura fallu ajouter des bras et des jambes la moietie du visage pour leur donner une figure humaine n'est ce pas être dupe de son imagination, et faire parade d'un goût, tout au moins puerile? Les artistes esclaves de la bisarrerie d'un grand Seigneur, et pour ne pas sacrifier en même tems leur fortune et leur gloire, ils bornent leurs talens, et consacrent leur adresse a repiecer de villes antecailles, bonnes tout a plus a broyer pour en tirer du stuc. On les voit donc, se peiner autour d'un tronçon de Dieux, ou des Heros. De concertes par des contours alterés, par des lambeaux de draperie a moitié ruineés, ils sont reduits a deviner le dessin de l'ancien sculpteur, a modeler vingt fois les memes membres et apres tant d'ignobles fatigues, il ne sort presque jamais de leurs mains que des figures roides, disloquées, sans proportions et sans grace, a qui on donne le nom d'antiques, quoiqu'il y entre d'alliage trois quarts et demi de moderne. La Villa Albani est pleine de cette espece de fausse monnoie. Je puis en parler avec certitude." pp. 62, 63.

A certain consequence of these injudicious restorations has been the misleading of those who have written on the subject. Fabretti, in his work on the Trajan column, speaks incidentally of

events, it calls for infinite ingenuity in the executive part. Many restorations, though well effected, are to be discovered by the

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the manner of shoeing horses among the ancients, and brings for proof a bas relief, in the Villa Mattei, of the Emperor Gallienus hunting, when horses were shod with iron, as at present, but he overlooked the restoration. *Description des pierres gravées de Stosch*, par Winkelmann, p. 169. Wright, in his travels through France and Italy, justifies Raffaele for placing a violin in the hands of Apollo, from a supposed antique. These statue menders seem to have adopted the Horatian maxim,

“Sic mihi res, non me rebus, subjungere conor.”

Although on the first discovery, the great artists, as M. Angelo and G. Della Porta, were employed, they were not always correct. Bouchardon has not given suitable attributes to any single statue which he attempted to restore. *Millin Dict. des Beaux Arts*. It must yet be acknowledged that fractured marbles, exhibiting all the injuries of time and violence, afford little gratification to unlearned eyes.

Dr. Clarke, in his account of the marbles lately presented to the University of Cambridge, has the following opinion: “No attempt has been made towards the restoration of any of the marbles here described. They have been deposited in the Vestibule exactly as they were found. In this respect, we have not imitated the example of the French, and it is believed, the public will not dispute the good taste of the University, preferring a mutilated fragment of Grecian sculpture, to any modern reparation. Had Ceres (the Eleusinian statue,) gone to Paris, she would have issued from a French toilette, not only with a new face, but with all her appropriate insignia, her car, dragons and decorations, until scarce any of the original marble remained visible. Some of the statues in the French collection have not a cubic foot of antique marble in their composition. Even the fa-

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union of two different kinds of marble. To avoid this detection, it has not been unusual with Cavaceppi, and others eminent in this art, when many fragments have been brought to light, to form a complete statue out of them, by an ingenious adaptation. The head of a Pudicitia, when the veil was chiselled away, became a Venus, and when placed on a headless trunk, was considered as one most indicative of the character, which the statue represented in its perfect state. It is now in England.

There is sufficient reason to suppose, that many statues were broken and restored, even in the early ages.¹ During the civil wars between the Achæans and the Ætolians, the public monuments were overthrown, and others may have been damaged in their

mous Belvidere Apollo (a circumstance little known) was degraded by spurious additions, when placed in the Vatican. Its restoration has been since probably more notorious." *Marmora. Cantabrig.* pref. p. 3. The collection of marbles lately brought from Athens and Greece, by the Earl of Elgin, (now deposited at Burlington House,) are seen in the same state in which they were removed from the temples to which they were originally attached, with the repair only of the fractures incidental to that removal. See *Earl of Elgin's Pursuits in Greece*, 8vo. 1811.

¹ *Millin Diction. des Beaux Arts.* T. iii. p. 594.

deportation to Rome. In that city they frequently suffered demolition, from causes already assigned. Winkelmann conjectures that the broken statues discovered at Baiaë, and among the ruins of villas on the sea-shore, were brought thither from Greece, in that state; because that part of Italy was in no period of the Roman history ravaged by war. After the age of the Antonines, such was the decay into which sculpture had fallen, that there were probably no artists, capable of undertaking the work. At Rome, the conflagration by Nero, and the insurrection in the reign of Vitellius, when the capitol was defended by throwing down the statues on the assailants, will account for a great destruction of them, without attributing it solely and entirely to the rage of the Iconoclasts and Goths. Many which remained after these casualties, were destroyed in the civil wars of Italy.

Restoration of Statues.



In turning over the ruins within the walls and the vicinity of the imperial city, discoveries were very frequent, which were immediately consigned to ornament the palaces and gardens of the rich ecclesiastics. As imperfect objects convey little pleasure to

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the sight, however venerable for their antiquity, the attempt to restore them was a matter of course, but it was very rarely followed by complete success.

The Greeks, and their imitators the Romans, admired heroic and warlike virtue above all other, and their artists were consequently called upon to give heroic forms and attributes to their contemporaries. They invented a certain ideal composition beyond nature, under which all the victorious warriors of their own times were designated, as Alexander, Lysimachus, Cæsar, Augustus, Hadrian, &c. These were represented naked, having the casque and the chlamys only thrown over the shoulder, the belt, sword, or spear, and no other explication or attribute was given, by which the statue might be assigned to any individual in particular. The ancient authors themselves recite many statues as the works of their most celebrated artists, without giving them any name. Pausanias and Pliny speak thus vaguely of the bronze warriors by Polycletus and Pythagoras, of Samos. Fragments and torsos of marble statues, copied from these which no longer exist, have been very frequently found,

and inaccurately restored, without analogy to the original. In the most frequent instances, heads, whether antique or modern, have been engrafted on the trunk, after its discovery, and the name of the hero or emperor it resembled given to the fictitious statue.

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Of these statues of military chiefs another description is in complete armour, and chiefly by Roman artists. This mode exercised the talents of the sculptor, as the casque, cuirass, and shield, were usually most elaborately wrought in bas relief. Lysippus is said to have cast such in bronze, of Alexander and his companions. Such statues were called "Achilleæ," naked excepting the casque, and holding a spear. Of the Emperours we have numerous instances. These works are only to be known by the head remaining, or by an inscription, and therefore when those are deficient, or not original, reasonable doubt may be entertained of their authenticity. Whenever we suspect that the statue denominated a Cæsar, is not genuine, a very great portion of the interest we took in contemplating it, is instantly lost, and however ingenious and correct the adaptation of parts may be, it is

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still fiction, for the lovers of portrait are satisfied only with truth. How often do we complain of mediocrity in the specimens of antique sculpture which remain to us, when all their apparent errors are, in reality, due only to the restorers?

Without implicitly acceding to the opinion of Dr. Clarke, given in the last note, the true fragment is certainly to be preferred to the miserable repairs of the Arundelian statues, the greater part of which they had undergone during the interval between their alienation from the Howard family, and their being presented to the University of Oxford. Be that as it may, the instructions of one of the best informed of the modern French virtuosi, for investigating any antique or restoration which may be presented to view, are founded on such solid principles of good sense and taste, that they may be of equal utility to the artist and collector. "The critical examination of a statue requires great attention, with a general knowledge of the art of sculpture, and above all, taste. It is particularly necessary to decide with certainty, whether it be a new discovery, or already known by any description or engraving. In

order thoroughly to understand and accurately to describe a statue, we should begin by examining of what kind of marble it is composed, and this inquiry will, in most instances, serve to determine the epoch, in which it was probably executed. So that if it prove to be of the marble of Luna, it may be evidently pronounced not to be anterior to the age of Augustus, because in his reign those quarries were first discovered and worked. The exact measure should then be given, the attitude correctly described, the light determined on, in which it may be best placed and seen, the restorations minutely pointed out, for the extremities of very few statues have escaped mutilation; and lastly, it should be defined with accuracy, whether the style be grand, severe, or delicate. We should judge by the ideal form given by the antique sculptors, whether the work under examination, were intended to represent a deity, a hero, or were simply a portrait; whether that of Jupiter, Apollo, or Bacchus; and observe whether the hair flow in ringlets, like that of Apollo, be turned up in tresses, like Diana, curly and elastic as that of Hercules, or gracefully uniting with the beard, as in the heads of Jupiter. Re-

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garg should be especially had to the existence or absence of the beard, to the vestments and attributes, whether they are those really used by the ancients, in any æra, and, more than all, what limbs or parts have been restored. If the statue have an inscription, we should be assured that it is authentic, and that the base, or where it occurs, has not been a modern addition, or an antique fragment so applied. The shape and character of the letters, and their æra, should be scrutinized. In order to ascertain the subject of a statue, it should be compared with works of art already known, confirmed by passages in the classic authors, with bas reliefs, medals, and engraved gems. These last are often extremely useful in fixing the real subject, because it is more difficult to recognise a single or isolated figure; when in seeing a group of many, the composition obviates all doubt. The history of the art should be consulted to verify the date of the work under consideration, at least, the age of the statue it copies, and whether that were of marble or bronze. We should know its literary history, the time of its discovery, the authors who have noticed, and their judgement concerning it, in point of art

or erudition, the engravings which have been given, through what collections it may have passed, and where it may be now seen."

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Modern sculptors have copied the antique statues with imperfect success at least, if we do not allow, with Le Noir, that they have totally failed. He informs us,^a "that Louis XIV. had several of the most famous copied in marble, for the royal gardens, none of which were excellent, with the single exception of a Mnemosyne, by Le Gros, in the Thuilleries, which is still very unequal to the original. These artists have discovered this inferiority, says this able French critic, because they have been led by false principles into too great a facility of working, while they consequently give up all to the labour of the hand, and thus diffuse over their works a sameness of outlines and forms, by which the art is degraded. Thus forgetting, or perhaps ignorant of, ideal beauty, and the freedom of composition which true genius inspires, too many students degenerate into the class of mere workmen." But there can be no doubt entertained that, if the British

^a Le Noir Monumens. T. v. p. 27.

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school of sculpture were nationally encouraged to the extent which it has already merited, this censure would remain applicable only to French artists.



ZETHVS.

ANTIOPA.

AMPHION.



SECTION V.

THE Gallery at Florence was founded by the Grand Duke Francis I. in the year 1581, and has been infinitely increased by his successors.^a Previously to the late re-

Florence
Gallery.

^a The contents of this Gallery, before the dismantling in 1800, were accurately and critically described, in a work entitled "Sag-

Florence
Gallery.



moval and concentration of the choicest reliques of ancient art at Paris, it contained unquestionably, (the Vatican only excepted) the first collection of ancient statues, bas-reliefs, gems, and medals, in Europe. The immense variety of elegant and venerable riches, brought together in this gallery, has been the admiration of ages. It was to the first branches of the illustrious house of Medici, that this magnificent assemblage of varieties owes its existence; and as they transmitted their taste and their munificence to their successors, it was still further enriched and improved in process of time. Inestimable specimens, in every branch of Grecian and Roman art, were possessed

gio Historico del Real Galleria di Firenzi, per Giuseppe Bencivenni, Direttore, 2 vols. 8vo. 1779.

Lanzi Nuova Descrizione della Real Galleria di Firenze, 1785, published in the Giornale di Pisa. The extent of the spoliation, in 1800, has been adverted to, pp. 217, 218. and the means by which the Venus might have been preserved.

Museum Florentinum cum observationibus Gorii, et aliorum, 1731, 1762. Fol. Tom. xi.

Tableaux, Statues, Bas-reliefs, et Cameés de la Gallerie de Florence, et Palazzo Pitti dessinées par Wicar et publiées par Masquelier. Fol. en Livraisons, 1800, to be continued. Roscoe's Life of Lorenzo de Medici.

by the house of Medici, before their advancement to the sovereignty, which have been since transferred to the cabinets of collectors of all the European nations. The unbounded wealth of Cosmo, and the industry of the sculptor Donatello, united to give rise to this far-famed collection of antiquity, which, with considerable additions, was transmitted by Piero to his son Lorenzo, and was denominated the "Museum Florentinum," under which title a very splendid account of it has been published.

Florence
Gallery.



Of foreign princes, excepting those of Italy, the first who aspired to form a collection was the magnificent Francis I. to decorate his palace of the Louvre. He sent to Rome Francesco Primaticcio, a very distinguished painter of history, who acquitted himself with so much skill and address, that he returned with one hundred and twenty-five pieces of statuary, though few of them were perfect. But the best of this collection were not antique. Barozzi was employed to procure models and casts at Rome, from the Laocoon, the Venus, and other statues then recently discovered, which he performed in bronze, with boldness and beauty rivalling their originals.

Royal col-
lections of
Statues.

Royal col-
lections of
Statues.

Prince Henry and his brother, afterwards Charles I. of England, commissioned Sir Henry Wootton, then resident at Venice, to collect for them, but obtained few antiques. The collection so begun consisted principally of small bronzes, exquisitely copied from the antique, by the Florentine artists. King Charles I. invited Fanelli and Le Soeur, into England, and favoured them with constant patronage.^b

Philip IV. of Spain, was induced by Velasques, one of the most celebrated painters of his time, to purchase marbles from Italy. Under his direction, the beginnings of a collection were made at the palace of Aranjuez, which were afterwards enriched and increased by the addition of the marbles which had passed from the Odeschalchi Palace, to that of Christina, Queen of Sweden, at Rome. In 1724, they were removed by

^b Of their Medals, Coins, and Gem-rings, consisting of nearly 12,000, and described by Gorlæus, we only know that they were sold, by order of the parliament. Gorlæi Dactyliotheca, 4to. 1609. et cum explicationibus Gronovii, 4to. 2 Tom. 1795. In the MSS. Harl. Brit. Mus. No. 1890, Chiffinch's catalogue of statues, in marble and bronze, at Whitehall, amounting to 135 pieces. W. Hawley's catalogue of pictures, statues, bronzes, &c. of Charles I. disposed of during the civil wars, but recovered for Charles II. Fol. 1660.


the orders of Philip V. to St. Ildephonso. Mengs's Etruscan vases are likewise deposited there.

Collec-
tions in
Germany.

In Germany no acquisition of this kind was made till a later period. Frederick the Great, King of Prussia, purchased Cardinal Polignac's collection, and divided them between his palace at Potsdam, and his villa at Sans Souci. In the former there was a statue gallery, and the elegant apartments of the latter were embellished with the more select specimens of antique sculpture.^c At Dres-

^c The statues restored as the daughters of Lycomedes with Achilles have been criticised by D'Hankerville and Levezow. They were discovered in the ruins of the Villa of Marius near Rome, and were procured by Cardinal Polignac, who consigned them to L. Sig. Adam, the celebrated French sculptor, for restoration, and who took them to Paris in 1732. After the Cardinal's death they were sold to the King of Prussia in 1742. D'Argenville (v. 1. p. 340) says that this group is composed of twelve statues, and adds, "La plupart de ces figures étoient mutilées, sans tête quelques uns n'avoient que la moitié du corps." They were then considered as Achilles in disguise with the daughters of Lycomedes. They are now at Paris, and according to Landon, (*Annales du Musée*, 2nd collection) have lately changed their appellation to Apollo or Bacchus, in the disguise of a female, with the Muses, upon the suggestion of Levezow. Landon asserts that ten statues only were originally discovered. This collection, as left by Frederick, was numerous and valuable, chiefly formed of the most excellent Roman sculpture, particularly a head of Julius Cæsar.

Collec-
tions in
Russia and
Sweden.




den, a collection had been previously made,^d and the Elector's cabinets were enriched by the accession of Stosch's gems. A gallery for the use of students was likewise furnished with casts and models, taken from the finest remains of antiquity, chiefly by French artists, employed by him in Italy, and highly finished. The late Empress of Russia purchased a collection made by Lyde Browne, formerly at Wimbledon, consisting of eighty pieces, principally bought of Jenkins, at Rome, from the Barberini palace, or recently discovered. They are now at St. Petersburg, and were added to the Crozat collection of bronzes. A catalogue was published before they were removed from England.

The contract is said to have been made in 1785, for twenty-three thousand pounds, but the imperial Catherine failed in performing the whole agreement, to the satisfaction of the representatives of that gentleman. The late Gustavus III. King of Sweden, in the two journies he made to Rome, (as Count Haga) professedly to form a collection of statues, for the embellishment of his palace

^d Les marbres de Dresde, par La Plat. Fol. Dresde, 1733. Becker's "Augustæum," description des monuments qui se trouvent a Dresde.

at Droningholm, succeeded in procuring a suite of beautiful figures of Apollo Musagetes, and the nine Muses, with an Endymion and sleeping Faun, both of great merit, and supposed to be original marbles. According to Guattani, the group is the most valuable of the three known to exist, being superior to those at St. Ildefonso, and those once in the Museo Pio Clementino, and now at Paris.^e

The Arundel collection.




The King of Sardinia had a collection at Turin, and the Republic at Venice, of both of which accounts and engravings have been published.^f

In the reign of King Charles I. Thomas Howard, Earl of Arundel, ill-requited for the services of his illustrious family in the cause of the Stuarts, passed many years of his life on the continent, and indulged his genius in the more elegant pursuits of literature and the arts. Endowed by nature with taste and discernment, he became the patron of learning and ingenuity, and happily projected the improvement of his own country, by proposing the study of the elements of classical architecture, and the art

^e Guattani monumenti antichi inediti, T. i. where they are all engraved.

^f Marmora Taurinensia cum dissertationibus et figuris, 2 T. 4to. 1743.

The Arun-
del collec-
tion.



of design.[§] Upon his return to England, his palace on the banks of the Thames, and his country retreat at Albury, in Surry, were resorted to by men of talents, who were instructed by his consummate judgment, and supported by his munificence. He maintained Franciscus de Yongh or Junius, and Oughtred the mathematician; he patronized Inigo Jones and Vandyke; he brought over Wenceslaus Hollar, an engraver of superior merit, and encouraged him in England; and he employed Nicholas Stone, Le Sueur, and Fanelli, who successfully practised their art of sculpture in this kingdom. It was from the example and recommendation of Lord Arundel, and a very inferior cause, the envy of the favorite Villiers, that Charles I. was originally induced to study and encourage the arts. His taste was refined and elegant, and doubt-

§ The improvement of the buildings in Westminster was committed to Lord A. and Inigo Jones, (Rymer's *Fœdera*, v. xviii. p. 97,) and in 1618 other peers were included with him in a commission to reduce to uniformity Lincoln's Inn Fields, &c. Inigo Jones's design of Covent Garden, and Lincoln's Inn Fields, are now in Lord Pembroke's possession, at Wilton. "John Charlewood appears to have been printer to the family of Howard, and was probably retained as a domestic, for that liberal purpose, in Arundel house, the seat of elegance and literature, till Cromwell's usurpation."

Warton's *Hist. Eng. Poet.* v. iii. p. 421.

Walpole's *Royal and Nob. Auth.* v. i. p. 177.

less, he found his propensity to follow them perfectly natural. But such were his primary inducements.

The Arun-
del collec-
tion.

When Lord Arundel determined to collect a gallery of sculpture he retained two men of letters for that purpose. The ingenious John Evelyn was sent to Rome, and William Petty^b undertook a hazardous journey to the Greek islands and the Morea. In the islands of Paros and Delos, his indefatigable researches had been rewarded with ample success, when on his voyage to Smyrna he was shipwrecked on the coast of Asia, opposite Samos, and escaped only with his life.ⁱ At Smyrna he acquired many marbles

^b In one of Lord Arundel's letters to secretary Windebank, published in Clarendon's State Papers, v. ii. p. 597, he is thus noticed. "Honest little Harvey is going a little start into Italy, and I give him some employment about pictures, to Mr. Petty." He was educated at Cambridge. See Cole's *Athenæ. Cantab.* MSS. Brit. Mus. and Colmeriana, v. i. p. 55. Journals of the House of Commons, vol. v. p. 481. A.D. 1647, March 6th. An ordinance for granting to Mr. W. Petty the benefit of the invention of double and single writing, for fourteen years.

ⁱ Sir T. Roe gives very honourable testimony of Mr. Petty's perseverance and ability, p. 495. "He hath visited Pergamo, Samos, Ephesus, and other places; and hath raked together two hundred pieces, all broken and none entyre." *Acct. of William Petty*, Arch. v. ix. 178, 182.

The Arun-
del collec-
tion.


Of Charles
the First
at White-
hall.

of extreme rarity and value, particularly the celebrated Parian chronicle. Still the jealousy of Villiers was active to interrupt Lord Arundel's pursuit, and the delight of his retired hours. Sir Thomas Roe, then ambassador at the Porte, and consequently obedient to the minister, was directed to purchase beyond Petty's power of competition; and to withhold from him every assistance in his diplomatic capacity, which he dared not openly to refuse. At that time the Duke of Buckingham was very ambitious of furnishing his palace of York House with statuary. The king had commanded Sir Kenelm Digby, previously, in 1628, when admiral of a fleet in the Levant, to procure statues from that country; how many, or of what subjects they were, the catalogue of his collection does not inform us.^k Peacham says, that

^k Abraham Vander-Dort was the keeper of King Charles I.'s cabinet at Whitehall. He compiled a catalogue of the pictures and statues, the MS. of which is in the Ashmolæan Museum at Oxford. Vertue copied it, and from that copy it was published by Bathoe, 4to. 1757. It appears that the royal collection was numerous and valuable, but nothing can be more vague and undefined than the descriptions, as "an emperor's head—a woman's head—a Venus's body, &c." In the gallery at Somerset House, 120 pieces of statuary, appraised at 2327l. 3s. In the garden 20, appraised at 1165l. 14s. In the palace at Greenwich, 230

they were chiefly brought from the ruins of the Temple of Apollo at Delos.¹

Arundelian collection.




Lord Arundel having assembled in his gallery his various acquisitions from Greece and Rome, a period to his gratification arrived, and he was driven from his elegant retirement by the civil commotions, which were bursting into a flame of avowed hostility. He had adopted the following arrangement of his marbles. The statues and busts were placed in the gallery, the inscribed marbles were inserted in the wall of the garden of Arundel House, and the inferior

at 13780l. 13s. 6d. and at St. James's 29, at 656l. Among the statues, the copy of the Borghese Gladiator (now at Houghton) sold for 300l. Apollo 120l. One of the Muses 200l. Dejanira 200l. &c. These prices, great as they may appear for the time, were given by foreign agents employed by Cardinal Mazarine, for his palace at Paris. Don Alonzo de Cardénas, ambassador to Cromwell, bought pictures and statues, which when landed at Corunna, were conveyed to Madrid upon eighteen mules. Christina, of Sweden, and the Arch-duke Leopold, governor of Flanders, were considerable purchasers. Not one of these princes offered to give up these acquisitions to Charles II. who perhaps did not regret it, as he did not inherit the taste of his father. Christina's purchases, with the Odeschalchi collection of statues, &c. were resold to Philip V. of Spain, for the palace of St. Ildefonso.

¹ Complete Gentleman, p. 107.

Arundel-
lian collec-
tion.



and mutilated statues decorated a summer garden, which the Earl had made at Lambeth. We learn from catalogues,^m that the Arundelian collection, when entire, contained 37 statues, 128 busts, and 250 inscribed marbles, exclusive of sarcophagi, altars, and fragments, and the inestimable gems.

In 1642 Lord Arundel left England never to return, and died at Padua in 1646.

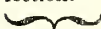
It is said that he took his collection with him, but it is more probable, that his gems, cabinet pictures, and curiosities only suffered removal to Antwerp.

Of the fate of this collection, in the highest degree venerable to the English connoisseur, I have no apology to offer for a very minute account.

^m In Mr. Brand's catalogue, 1807, was MS. No. 103. William Hawley's catalogue of pictures, statues, bronzes, tapestry, &c. of King Charles I. disposed of during the civil wars, but recovered for King Charles II. after the restoration, 1660. MSS. Harl. Brit. Mus. No. 4718. Inventory of the pictures, medals, agates, and other rarities of King Charles I. in the Privy Gallery, Whitehall. No. 4898, Inventory of ditto, sold by order of the Council of State, from 1649 to 1652. No. 6344, Account of paintings, &c. in York House.

When Lord Arundel died, he made an equal partition between his elder son and successor, and Sir William Howard, the unfortunate Viscount Stafford.

Dispersion
of the
Arundel-
lian col-
lection.

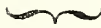


Henry, Earl of Norwich, (the restored Duke of Norfolk) succeeded to the elder share, and being much under the influence of the learned Selden (who had been honoured by the friendship of Earl Thomas) was persuaded to give the inscribed marbles to the University of Oxford. Evelyn, who had been instrumental to the original collection, added his suffrage. The same nobleman presented part of the library of the Kings of Hungary to the Royal Society; and many very valuable MSS. to the library of the College of Arms.

In the general confiscation made by the parliament, the pictures and statues remaining at Arundel House were in some measure included. Many were obtained by Don Alonzo de Cardenas, the Spanish ambassador to Cromwell, and sent into Spain with the wrecks of the royal collection.

Arundel House and gardens were converted into streets, about the year 1678, when it was determined to dispose of the

Dispersion
of the
Arundel-
lian col-
lection.



statues by sale. It was proposed by the agents to sell the whole collectively, but no purchaser could be found. A division into three lots was accepted. 1. Of those in the house; 2. of those in the garden; and 3dly, of those at Lambeth.


The first, principally consisting of busts, was purchased by Lord Pembroke, and are at Wilton. The second was bought by Lord Lemster, (the father of the first Earl of Pomfret,) who removed them to his seat at Easton Neston, in Northamptonshire. The price was only 300*l*. For the last lot in Cuper's Gardens, near Lambeth, no purchaser appeared till 1717; when Mr. Waller, of the poet's family, gave 75*l*. and conveyed them to Beaconsfield, in Buckinghamshire. Mr. Freeman Cook had afterward half of them, which are at Fawley Court, in that county.ⁿ

Guelfi, a scholar of Camillo Rusconi, upon the recommendation of Lord Burlington, who had invited him from Italy, was

ⁿ Some fragments since discovered in digging foundations for houses in the Strand, were sent to Worsop Manor. Dr. Ducarel procured etchings to be made from them. The marbles placed in Cuper's Gardens were drawn and engraved for the last edition of Aubrey's *Antiquities of Surrey*.

employed by Lord Pomfret to restore the imperfect statues and torsos. His simply designed, but ill-executed figure on the monument of Secretary Craggs, in Westminster Abbey, is a certain proof how little qualified he was, as an artist, for so important a task. He misconceived the character and attitude of almost every statue he attempted to make perfect; and ruined the greater number of those he was permitted to touch.

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of the
Arundel-
lian col-
lection.




Mere workmanship is a very insufficient qualification in him who would regain the perfection of any antique fragment. Yet even this Guelfi did not possess.

In the year 1755, Henrietta Louisa, Countess Dowager of Pomfret, presented the whole of them to the University of Oxford,^o whose gratitude was expressed in an

^o Dr. Francis Randolph bequeathed 1000*l.* towards a fund for erecting some building for their reception; and the late Sir Roger Newdegate, in 1806, proposed to give 2000*l.* the interest in the first instance to be applied to the restoration of the best of the Arundel Statues, which might be placed in the Radcliffe Library. The plan was either ill arranged or misconceived, for in 1808 it was determined in the convocation, that the benefaction should not be accepted. They are therefore doomed to remain in their present oblivious situation, alienated from the noble family to which they belonged, and by whom they would have been justly appreciated.

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Arunde-
lian col-
lection.



oration by Mr. T. Warton, then professor of poetry. They were consigned to an unoccupied room of the schools, where they remain, in a state very unworthy of them. It is said, that the late Lord Litchfield once intended to rescue them from their present oblivious station, and to build a receptacle in which they might be displayed to advantage. May it be a future destination of the fund bequeathed, for the embellishment of the University, by the celebrated Dr. Ratcliffe!

By the auction at Tarthall, Dr. Mead became possessed of Lord Arundel's favourite bronze head, long called Homer, which is introduced into his portrait by Vandyke.^p At Dr. Mead's sale it was purchased by Brownlow, Earl of Exeter, who gave it to the British Museum.^q D'Hankerville does

This is a circumstance to be lamented by every lover of ancient art, and the younger students of the University might have been encouraged, by frequent inspection, to cultivate the arts in theory and practice; and those who would visit foreign Museums would be no longer conspicuous only for their ignorance of the subjects they profess to admire. We might have had a better claim to assert "*Nos etiam habemus eruditos oculos.*"

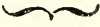
^p It is engraved in the quarto edition of Pope's *Odyssey*.

^q At Worksop Manor are two portraits of the Earl and Lady Alatheia Talbot, his Countess, by Paul Vansomer, 1618. Lord A. is represented sitting, dressed in black, with the order of the

not allow it to be even an ideal representation of the great poet.

The Cameos and Intaglios, among which is the celebrated marriage of Cupid and Psyche, were retained by a divorced Duchess of Norfolk, and bequeathed by her to her second husband, Sir John Germaine. His widow, Lady Elizabeth Germaine, gave them to her niece Miss Beauclerk, upon her marriage with Lord Charles Spencer, from whom they have passed to the present Duke of Marlborough. His grace has done them ample justice, in having them drawn and en-

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ian col-
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Garret hanging from his neck. He points with his Marshal's baton to several statues near him. Lord Orford, (vol. ii. p. 5. gvo.) omits these portraits. Among Vertue's limnings of the Howard family at Norfolk House, are copies of them.

Sir William Howard, when afterwards Lord Stafford, succeeded to a house built for his mother, the Countess of Arundel, by Nicholas Stone, in 1638. It stood near Buckingham Gate, and was called Tarrhall. The second share of Lord Arundel's curiosities was deposited there, and was so valuable as to produce at a sale, in 1720, 8852l. 11s. and the house was soon afterwards levelled with the ground. The principal lots were sold to the agents of Lord Oxford, and the celebrated physician and virtuoso, Dr. Mead, which have since suffered a further dispersion by the same means. One part of the catalogue of the late Duchess of Portland, was called "The Arundelian."

An ebony Cabinet, painted by Polenburg and Van Bassan, was purchased by the Earl of Oxford for 310l. This single article is mentioned only to convey an idea of the general value of the collection.

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graved by Cipriani and Bartolozzi, in the first style of those excellent artists.^r


The “Marmora Oxoniensa,” a very expensive work, was published in 1763 by Dr. Chandler, the learned and ingenious traveller into Greece and Asia Minor. He professes to have been greatly assisted in his account of the statues and their characters, by Mr. Wood, the celebrated traveller to Balbec and Palmyra.

It appears, that Mr. Wood was better versed in architecture than in ancient sculpture. The drawing of the statues is, in

^r “Gemmarum antiquarum delectus ex præstantioribus desumptus, in dactylothea Ducis Marleburgensis, 1783.” 2 vol. Fol. cura Jac. Bryant. Printed at the private expense of the Duke of Marlborough, and never published. A copy was sold at an auction, in 1798, for 86l. Vide Dibdin’s Bibliomania for the high prices of many single proof prints, before the books were made up, which were given at Mr. Woodhouse’s sale, 1801, p. 591. Part of this collection had been published, by Apollina, at Rome, 1627, and afterwards by Licetus, of Genoa. The Duke of Devonshire’s collection of gems, drawn by Sieur Gosmond, and engraved on 101 plates, (never published, but a copy is in the British Museum,) and the Dactylothea Smithiana, purchased of Joseph Smith, Esq. Consul at Venice, with some pictures, for 20,000l. by his present Majesty, and published in two volumes 4to. in 1767, by Gori, beside gems of various proprietors in England, engraven and described by Ogle, (4to. 1737,) and by Worledge, (4to. 2 vols. 1768,) place this country on a level with others, for rare specimens of that branch of Sculpture.

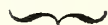
some instances, extremely faulty and incorrect, and will bear no comparison with similar works by Italian engravers. Mr. Hayley, in his copious and excellent notes to his elegant poetical essay on sculpture, makes this observation of striking truth and propriety: “It is much to be lamented, that almost all the prints designed to illustrate the many voluminous and costly books upon sculpture, are rather caricatures of ancient art, than a faithful copy of its perfections.” From this general censure, however, many modern works, in Italy and France, will claim an exception. The method of tracing the outline only, now adopted by Visconti and Landon, and as it is practised by Piroli, is more frequently successful in giving a true idea, than by shaded engravings, which are ever liable to falsify the true effect. It would be much more satisfactory if those who publish engravings of antique sculpture, would be scrupulous in marking out the restorations in them, or, at least, notice them in their written account. Certain it is that this

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of the
Arundelian
collection.



^t Quarto, 1800, p. 251. Visconti. *Monum. Gabini*, et *Ann. de Mus. Nat.* In Beckers “*Augustæum ou Gallerie de Dresde*,” and in Levezow’s “*La pretendue famille de Lycomedes*,” the restorations are marked by dotted lines.

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plan is attended with considerable difficulty, especially in ascertaining the restored parts with a sufficient degree of precision. A method of etching the outline, and dotting the restored parts, where known, is preferable, because the explications may be given in a language not understood by the artist of another nation.


The Arundelian collection should not be inspected merely with a view of comparison with other marbles, subsequently brought into England. The consideration that some pieces of sculpture may be comparatively neither excellent nor interesting, should not deprive the whole collection of the merit due to the priority of its formation, and the extreme difficulty with which these marbles were then procured. When these statues were first brought to England, it is not improbable that they were repaired by Fanelli, who was patronized by Lord Arundel, and excelled in copying the antique in small bronze. Still, with an unphilosophical ignorance of our climate, many were placed in gardens, and are thereby extremely injured.

Pembroke
Collection
at Wilton.

Thomas, Earl of Pembroke, began his collection of statues at Wilton House, about the close of the seventeenth century. He


purchased such of Lord Arundel's as had been placed in the house, and consequently had escaped the injuries of this climate, so conspicuous in those at Oxford. They were principally busts. Lord Pembroke was particularly partial to that description of sculpture, as no less than 141 are seen at Wilton on marble pedestals.^u The scrutinizing eye of the connoisseur will not allow many of this great number to be either antique or genuine portraits, as now denominated. But the Wilton collection was not formed solely from the Arundelian. When the Giustiniani marbles were dispersed, (among which were 106 busts,) they were bought chiefly by Cardinal Albani and Lord Pembroke. Cardinal Richlieu in forming his collection of busts, was assisted by Lord Arundel, with intelligence respecting many in Italy, which he afterwards procured. These were incorporated with Cardinal Mazarine's marbles, many of which had been bought when Charles the First's statues and

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^u A catalogue of this collection, which includes 44 statues, 141 busts, 50 bas-reliefs, &c. has been repeatedly printed in the "*Ædes Pembrochianæ*," particularly in a recent edition, with many classical references, and judicious observations on the arts.

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pictures were exposed to public auction, by an ordinance of parliament. When the Mazarine collection was likewise sold, Lord Pembroke was a principal purchaser, to which were added some fine busts from the gallery of Valetta, at Naples; a complete collection of all these constitutes the present magnificent and extensive assemblage at Wilton.


In surveying these splendid remains of ancient art, each visitant will form his own selection of the more admirable, independently of the opinions of connoisseurs, which are certainly unfavourable to many of them, with respect to originality and workmanship.

During a great part, even of the last century, the Arundel and Pembroke collections stood alone and unrivalled. A few excellent copies of the antique, in bronze or plaster, were admired as single embellishments of the palaces of our nobility. But, the more frequent ornament of libraries and saloons were busts, copied from the antique, or portraits, by modern sculptors. Our national taste in gardening, borrowed from the French, and introduced by Le Nôtre, afforded constant employment to the mere "carvers of images," which seemed to take the air, in every garden, in the prevailing mode of the

age. Fashion universally superseded judgment or taste.^v

Dr. Richard Mead had a collection in which were many excellent marbles, that were, at his death, dispersed by sale. Incidental mention occurs at p. 164, of the earliest and most perfect collection of small bronzes then made in England by Mr. Kemp, which were sold in 1720. It contained sixty-three statues, few of which were six inches high; beside seven heads upon a similar scale, and of equal excellence. It had likewise eleven small statues, and thirty busts and heads of marble.^w

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of the
Arundel-
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lection.



About the same time, Thomas Coke, Earl of Leicester, completed his sumptuous

^v In the beginning of the last century, these magazines of images were in Piccadilly, and excited a constant topic of ridicule from all foreigners of taste. The imitations of the antique were wretched beyond all description. I remember an anecdote which belongs to that day, and will venture to give it: A gentleman had purchased two capital antique statues in marble, at Rome, had brought them to England, and placed them in his garden. His son and successor, who was not a virtuoso, had married a city lady, addicted to fashionable improvements. She directed these ill-fated marbles to be painted, in order, as she observed to her friends, that they might look like lead.

^w See "*Monumenta vetustatis Kempiana et vetustis scriptoribus illustrata eosque vicissim illustrantia.*" 8vo, 1720.

"*Musæi Meadiani Pars altera quæ veteris ævi monumenta ac gemmas complectitur.*" 8vo. 1755.

English
collections
made at
Rome.

mansion at Holkham, in Norfolk, and furnished a gallery with statues. In 1755, the younger Brettingham, son of the architect, was commissioned by Lord Leicester to procure antiques in Italy.^u

Their example has been partially followed, as opportunities have occurred, either by sale of collections at Rome, or by recent discoveries. In the second volume of this work these marbles, or at least the more remarkable of them, shall be distinctly enumerated.


Within the last fifty years, three gentlemen established themselves at Rome, who exerted much address and knowledge of the subject, to promote a growing inclination for antique sculpture in several Englishmen of rank and opulence, who were then on their travels in Italy. Mr. James Byres, an architect, Mr. Gavin Hamilton, (who painted some subjects from the Iliad with truly classical correctness,) and Mr. Thomas Jenkins, the English banker at Rome,^x were actively

^u "We cannot take leave of the Petworth Collection, without bearing testimony of unqualified approbation to the zeal, skill, and fidelity of Brettingham, who collected them, as he did all that are good, at Holkham." *Dilett. Selec.*

^x "Catalogo di monumenti scritti del Museo del Sig. Tommaso Jenkins, 4to, 1787."

instrumental in recovering from oblivion or neglect, many a relique of antique sculpture, which may vie with the choicest specimens in the galleries of the Italian Princes.^y It occurred to the gentleman above mentioned, incited by the success of the sculptors, Cava-
 ceppi^z and Pacilli, that “the campagna” had been imperfectly examined, whilst the site of Imperial Rome was become an exhausted mine. The late Popes, Gan-
 ganelli and Braschi, then intent upon forming the Pio-Clementine Museum, gave their permission for such searches upon the following conditions. When an excava-
 tion was made, the antiquities discovered were divided into four shares. The first was claimed by the Pope, the second by the
 “camera,” or officers of state, the third by the lessees of the soil, and the last was the right of the adventurer. The Popes
 sometimes agreed for the pre-emption of the whole, at others, all the shares were bought by the contractors, before the ground
 was opened. In consequence of these

Statues re-
 cently dis-
 covered.



^y “*Callidus huic signo ponebam millia centum—*


Hortos, egregiasque domos mercarier unus,

Cum lucro noram.”

Hor. Sat. L ii. 3. v. 23

^z Cavaceppi published “*Statue, &c. restaurati, 5 tom. folio.*”

Restora-
tion of Sta-
tues.



searches, the villa of Hadrian at Tivoli, the city of Gabii,^z and many other places in the vicinity of Rome, have amply repaid the labour of examination, and the public curiosity.

The Popes and Cardinals of the Barbarini, Borghese and Giustiani families, when they formed their collections from discoveries in their territories near Rome, exhibited only the more perfect statues, or such as were capable of restoration. The fragments and torsos were then consigned to cellars, from whence they have been extracted, from time to time, by the Roman sculptors, as studies in their art. Cavaceppi, Cardelli, Pacilli, and Albacini, have restored many of them, with astonishing intelligence and skill. The elder Piranesi was equally ingenious in composing vases and candelabra from small fragments of more excellent workmanship. These artists have found in several of the English nobility and gentry, a very liberal patronage. Some of those fine specimens which are now the boast of our nation have been obtained from them. Other opportunities have not been wanting. The

^z Monumenti Gabini della Villa Pinciana descritti da Ennio Quirino Visconti. in Roma, 1797.

well-known collections of the Barbarini, Mattei, and Negroni palaces and villas, have been nearly transferred by open sale, and in others, the necessities of individuals among their possessors were often secretly relieved by the occasional disappearance of a famous marble long before the distress occasioned by the French invasion.^y

Gems.

The plan I have proposed to myself, in this little work, will not allow me, nor am I competent, from a deficiency of information, to give a detailed account of Gems. Yet those exquisitely beautiful subjects of ancient art, must not be passed over in silence. A few general observations respecting the original artists, and the collections of them made in England, may not be irrelevant, in this stage of our inquiry.^z The study of antique Gems is that of a very pleasing and instructive branch of the art of sculpture. We find engraven on them the portraits of princes, heroes, and celebrated men, which are in general more accurately given, and with truer resemblance, than in marble or bronze, or even on medals, and are liable

^y Hac arte Pallas, et vagus Hercules
Eductus, arces attulit *Angliæ*.—

^z Watelet Dict. article. “Pierres Gravées.”

Cammeos
and In-
taglios.



to less injury from time or decay. They repeat in miniature the subjects of the finest single statues, groups, or bas-reliefs; and those not only of known marbles, but of others, of which the written descriptions only remain. They serve more especially to elucidate new discoveries of statuary, and to explain the mythology and customs of ancient nations, and they exhibit symbols and literal characters, of which no other specimens are presented to us. They compress into the narrowest limits accurate representations of beauty, strength, and grace, and add to the riches of nature, the consummate perfection of art. An accurate observer will discover as much in their smallest intaglios, as their colossal figures, those unerring principles which directed the best works of the ancients.

Gems consist of two kinds, Cammeos, (*Cammei*,) which are raised from the surface, and Intaglios, (*Intagli*,) which are indented or carved below it. Being more frequently engraven on hard stones, they are called gems with reference to the material, not to the workmanship.^a

^a Coral, ivory, and mother of pearl, were sometimes used by

Cammeos are generally wrought in agate and onyx, and Intaglios in carnelion.^b

Watelet.
Dict.
Pierres
gravees.

The remotest origin of this elegant art has been referred to Ægypt, where the artists, from superstition, gave the gems an oval form, which are now distinguished as “Scarabæi.” It would not be easy to fix the æra of this invention in Greece. Pliny presumes that gem-rings were not known in the Trojan war, Plutarch advances the contrary opinion. Theodorus of Samos, is the first artist upon record, about 740 years before Christ, who made the celebrated ring which the tyrant Polycrates threw into the sea. In every period of the Grecian celebrity the art of intaglio has been cultivated, as a branch of sculpture, and with concomitant success. It was customary with the artists^b to mark their works with their names, a chronological list of which is subjoined.^c

the ancients. Agate, sardonix, onyx, and jasper, were the gems usually selected by engravers. The onyx, frequently consisting of two or more laminæ of different shades, was preferred for that effect.

^b The Collection of Baron Stosch described by Winckelmann, consisted chiefly of Intagli.

^b “*Διδογλυφοί*.” We have no compound word of the precise meaning.

^c Artists in intaglio, anterior to the age of Alexander, were

Antique
Gems.

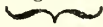
So numerous were the discoveries of these exquisite remains of ancient art, that there was scarcely a great collection of sculpture in Italy, to which a cabinet of gems was not appendant, and necessary for the mutual

Theodorus of Samos, Mnesearchus, Eios, Phrygillus, Thamyras; from Alexander to Augustus, Admon, Nisus Apollonides, Polycletus of Sicyon, Tryphon, Chronius; in the Augustan age, Acmon, Quintus Alexa, Agathopus, Aulos, Epitynchanus, Eutyches, Onesidimus. The names of the following are affixed to gems of the portraits of the Emperours, under whom they flourished: in the reign of Tiberius, Ælius; of Caligula, Alpheus, and Arethon; of Titus, Evodius and Nicander; of Hadrian, Antiochus, Anteros, and Hellenus; of Marcus Aurelius, Cæpoleon. *Gori notizie Istoriche degli intagliatori*, 3 T. 8vo. 1771.

Many other artists have designated their works to whom no particular æra can be ascribed. The Roman intagliatori are very few; we know only of Aquilas, Felix, Quintillus, and Rufus, as being, in any degree, celebrated in their day. They wrote their names in the Greek character. Pichler, of Rome, imitated that practice, upon his excellent performances; and Natter, by engraving “ΤΑΠΟΣ,” or “Adder,” which his name signifies, deceived both Winkelmann and Busching, who decided his works to be those of a Greek artist. See article “Glyptique,” in *Mil-lin’s Dict. des Beaux Arts*, where this subject is very satisfactorily treated; and “*Traité de la méthode antique de graver en pierres fines par L. Natter*,” 1760. This work in English printed in 1754, is extremely scarce. Natter published it at two guineas, but finding few purchasers, in a fit of spleen he burnt all the copies that remained unsold. There are many works on the general subject or particular collections, but the best are those of Winkelmann on Stosch’s, Eckhel on the Vienna, and Marriette, on the Orleans Gems.

illustration of subjects represented. Several of these have passed into other countries, as that of the Medici to Paris, and of the Duke of Orleans to Petersburg; but I shall enumerate those only which now belong to our own, to which a great part of the Barbarini collection had been transferred by private sale, before the French had invaded Rome. Of the Arundel Gems an account has been already given. The Devonshire collection,

Collection
of Gems in
England.



N. Marchant published, in 1792, impressions from 100 gems, executed by him during sixteen years residence at Rome, with a printed catalogue raisonnée,

“Μίμρα μὲν ἔργα τὰ δ’ ἐστὶν ἐχει δ’ ἡδὲ ἰαν ἀπωπύην.”

Antholog. Since the death of Pichler, Marchant has no equal, particularly in his gem of the wounded Amazon.

The ingenious Mr. Tassie has made a collection amounting to 16000 gems, in glass, sulphur, &c. of which a catalogue raisonnée was published in 1792, by Raspe, 2 vols. 4to. with a dissertation. About 600 are selected from this catalogue, by Mr. G. Cumberland (in his “Thoughts on Outline,” 4to. 1795,) for the use of artists.

But in earlier times the art of engraving on gems and stones had attained to singular perfection. Lorenzo des Medici was a great protector and encourager of these rivals of antiquity, and deposited their works in the cabinets of his magnificent gallery. The first artists whose name are recorded in modern times, is Giovanni delle Cornioule and Domenico des Cammei, Valerio Vicentino, and Giovanni Bolognese, in the sixteenth century.

Barbarini,
or Port-
land Vase.

that purchased by his present Majesty of Joseph Smith, Esq. that formerly the Colonna, brought from Rome by Sir R. Worsley, the late Mr. C. Townley's still in the possession of his relatives, and that of the Earl of Carlisle, at Castle Howard and of R. P. Knight, Esq. are the most distinguished in England for perfection and number. Single gems, or a few specimens of equal merit and curiosity, are in the cabinets of English virtuosi.^c

Several modern artists, particularly Pichler, Amastini, Andricu, and Marchant have reached great excellence in the imitation or rivalry of the genuine antique; and executed Cammeos and Intaglios in a style much nearer to the Greeks, than has been hitherto obtained in any other branch of the fine arts. In copying the beautiful pastes which are daily found in the ruins of Rome, they have been alike able to deceive the cautious dealer, and the experienced dilettanti.

Certain of these artists, indignant at the

^cThe Strozzi collection, which contained the exquisite Medusa of Solon, in calcedony, and many gems of great merit, was offered for sale, in 1800.

neglect shown to their avowed works, made such deceptions their frequent study, which were often so well managed, as to fix no discredit upon those who were cheated by them, so little inferior were they to true Roman workmanship.^d

Barbarini,
or Port-
land Vase.

The Barbarini, now the Portland Vase, is analogous to Cammei, in point of execution, and the manner in which the relievo has been produced upon a solid substance. The figures are exquisitely wrought in white glass, raised on a ground of deep blue glass, which appears to be black, excepting when held against the light. It was the opinion of the late Mr. Wedgwood,^e that the figures have been made by cutting away the external crust of white opake glass, down to the blue ground, in the manner that the finest cammei have been produced, and from that circumstance it must have been the workman-

^d He has made an excellent model of this vase for sale. Darwin's Bot. Gar. v. ii. p. 352. Lumisden's Rome, p. 68. Visconti Mus. Pio-Clem. T. vi. p. 71. records the story as of the marriage of Peleus and Thetis, D'Hankerville Recherches sur les arts de la Grece, v. ii. p. 133. as the descent of Orpheus. Archaeolog. v. viii. pp. 307-317. Dissertation, by Mr. Marsh.


^e Vide Description of the Portland Vase, by Josiah Wedgwood, F. R. S. A. S. &c. 4to. 1790.

Barbarini,
or Port-
land Vase.

ship of a great many years. Antiquaries place its date many centuries before the Christian æra, as sculpture is said to have declined in point of excellence even before the age of Alexander. It does not appear to have been made to contain the ashes of any individual, because more than the life of man must have passed away before it could have been completed, and the subjects of its embellishments are of a general nature. Dr. Darwin inclines to an opinion that they represent a part of the Eleusinian mysteries. The subject is finely chosen, and the story well told. In the first compartment, three figures are placed by the side of a ruined column, without a capital, which lies at their feet, with other disjointed stones; they sit on loose piles of stones beneath a tree, which has not the leaves of any evergreen of this climate, but may be supposed to be an elm, which Virgil places near the entrance of the infernal regions; (*Æn.* vi. v. 281.) and adds, that a dream was believed to dwell under every leaf of it. In the midst of this group, reclines a female figure, in a dying attitude, in which extreme languor is beautifully represented; in her hand is an inverted torch, an ancient emblem of

extinguished life. On her right sits a man, and on her left a woman, with their backs towards the central figure above mentioned, which appears to be the emblem of "mortal life." Upon the other side of this celebrated vase is exhibited an emblem of immortality, the representation of which was well known to constitute a very principal part of the Eleusinian mysteries. The first figure in this group is a "Manes," or ghost, conducted by a cupid flying, who is received by a beautiful female, playing with a serpent, a symbol of "immortal life." She sits down, with her feet towards the figure of Pluto, but turning back her face to the timid ghost, and taking hold of his elbow, supports his steps as he passes under a portal, "patet atri janua Ditis." (*Æn.* vi. v. 126.) On the bottom of the vase, is the bust of an Hierophant, or priestess of Ceres, larger and less accurately sculptured.^a


Barbarini,
or Pert-
land Vase.



^a Count Giralamo Tezi *Ædes Barbarinæ*, p. 27. conjectures that the vase and its mythology refer to Alexander Severus. *Venuti osservaz. supra l'urna d'Alessandro Severo*, endeavours to disprove that idea in particular, and Caylus avows that he has found no satisfactory explication.

D'Hankerville supposes this to have been one of the *Necro Corinthia Vasa* brought to Rome when that city was destroyed, and the sepulchres ransacked, to procure them.

Barbarini,
or Port-
land Vase.



This singular curiosity, which this country may be proud to possess, is about ten inches high, and six in diameter, in the broadest part. It was discovered in a sepulchral monument, called Monte del Grano, two miles and a half from Rome, on the road to Frascati, and attributed to Alexander Severus, about the middle of the sixteenth century. From the Barbarini cabinet, it was procured by Mr. Byres, for Sir William Hamilton, who sold it to the late Duchess of Portland, at whose sale it was repurchased for one thousand guineas, by her son. The present noble possessor has deposited it, during pleasure, in the British Museum, for the gratification of Virtuosi, with a liberality most worthy of imitation.

END OF THE FIRST VOLUME.

APPENDIX

OF

CORRECTIONS AND EMENDATIONS.

P. 17, n. for "Osiris" r. "Orus." P. 19, for "Dresden" r. "Berlin." P. 21, n. "Published in 1812, in 1 vol. quarto, and 2 vols. octavo, with 100 additional etchings." P. 39, for "re-united" r. "co-existent." P. 40, n. "There is a distinction between a face and a head. M. Angelo proportioned ten faces to eight heads." See Reynolds's notes on Du Fresnoy. P. 41, n.^y, "The true meaning of the "tenui fronte" of Horace is "narrow," not "low." P. 43, n. "Those are pearls which were his eyes." Tempest. P. 45, for "by rounding and softening the parts," r. "the parts having been rounded and softened," P. 46, Pelli says "l'altezza é appunta braccia 2 e soldi 11 Fiorentina, di quelli che si dicono a panno." P. 47, Ομερον r. Ομηρον. P. 48, "annuos," r. "annulos." "Vallerius," r. "Valerius." P. 49, "Winkelmann means to say that he made the perfection of the ear the criterion of the best workmanship, and could judge of the whole statue or gem by that test." P. 53, n. add "This may be doubted, as bas-relief is generally described by the term "τυωος." P. 54, for "is required to be," r. "is more easily." P. 54, n. "hodiernus," r. "hodiernus." P. 59, n. for "is not," r. "though." dele "and." P. 62. n. for συναφης, r. συναφη. P. 64, for "more," r. "less." Add to n. "Guaricus de Sculpturâ — Scamozzi — Figrelius de Statuis, p. 48."

P. 66, after "the species," n. "Aldi Manutii Dissertatio, de Signo et Statuâ, different, (says he) ut puto ratione loci, nam quæ in Foro Statuæ sunt, aut in alio publico et profano loco, statuæ non signa ducuntur, eadem in domibus ac templis signa vocantur, potius quam statuæ. Quæ igitur statuæ sunt, eadem si e publico loco in privatum transferantur signa erunt, rursusque si e privato signa in publicum, modo et integra sint, et hominum aut deorum statuæ appellari poterunt, locus igitur nomen mutat; et alterna causa, quod signum de brutis etiam dicitur, statua non dicitur." This is certainly a nice distinction, and he proves it by Pliny, l. 34, c. 8. and Cicero in Verrem. P. 68, for "their," r. "the." P. 72, for "Vespasian," r. "Titus." P. 74, n. g, add "This was *Τυωος*, the origin of the bas-relief, and not of painting, unless the mere schiographia which he filled up with clay, can be called so." n. h add "this is called chased work." P. 75, for "brass," r. "bronze;" n. *σιδεροκολλητα* r. *σιδηροκολλητα*. P. 76, n. o, add "and this will account for the models, because they tried the hammered plates upon them." P. 79, for "which," r. "and they." P. 87. del' e "of," after "his contemporaries," add (or rather living in the same æra). P. 89, n. for "consider," r. "make allowance for." P. 52, for "there," r. "thither;" after "were," add "erroneously said to be." P. 98, "marble," add as a note,—“ Le Mercure de la Villa Albani, s'il etoit en marbre seroit un chef d'œuvre d'exécution qui n'auroit point d'egal, en bronze n'est qu'une belle figure.” Dandre Bardou, v. 2. P. 100. n. "Doriphorus" r. "Doryphorus." P. 100, n. add, "and of which a model in terra cotta was exhibited in the centre of the court of the Louvre, in the year 1810, by Legrand, an architect." P. 101, for "that," r. "a contest." P. 106, n. after "Persuasion" delc "and." P. 109. for "Agasius," r.

“Agasias.” P. 110, for “by which it was rendered,” r. “which rendered it.” P. 112, for “was obtained from him by stratagem by Phryne,” r. “which Phryne obtained from him by a stratagem.” Add n. p. 113, “The true figure of the Venus of Gnidus appears on the coins of Caracalla and Plautilla. A statue of the Coan Venus holding an apple was found near Rome, about twenty years since, and was in the possession of Duke Braschi.” P. 114, c. 6. r. c. 20. P. 127, n. “The Toro Farnese with certain variations, is seen on a medal v. Eckel anecdoti tav: 15.” P. 182, after “imitation,” add “of one statue;” after “conveying,” add “to another.” P. 130, n. add “Valerius Max. l. 3. c. 2. Clelia was one of the Roman virgins given in hostage to Por-senna, from whom she escaped on horseback, and saved her country.” P. 139, “Romanes” r. “Romanos,” and “amos,” r. “annos.” P. 141, n. ^c, “exiquâ” r. “exiguâ;” n. ^d, for “illita” r. “illata.” P. 160, r. “Ut quidam artifices nostro faciunt sæculo. Qui præteritum operibus majus inveniunt, novo. Si marmori adscripserint Praxitelem, suo detrimento.” P. 174, n. “Lascoonte,” r. “Laocoonte.” “Linguâ” r. “Lingua.” P. 177, n. “Euphoras,” r. “Euphranores.” P. 182, “Bollorii,” r. “Bellori.” Add n. 196, “This discovery was made, in 1810, by Mr. Cockrell, an English architect, accompanied by two German artists. Under the western pediment of the temple of Jupiter Panhellenius, at a depth of not more than three feet, they found thirteen perfect, and three broken statues, most of which were sculptured in alto relievo; nine of which had formerly occupied the whole tympanum. The figure of Minerva stood in the centre. The story represented has been conjectured to have been of some contest between the inhabitants of Ægina and the Amazons. The temple (see *Ionian Antiquities*, v. 2, p. 16.) is of an æra, 700 years before the Christian, and the sculpture among the

earliest specimens of the school of Ægina. These valuable reliques are now at Zante, and are offered for sale." P. 205, n. add "Winkel. l. 5, c. 6, on the motion of horses." P. 205, n. x, after "Laocoonte," "The son on the right, is of the same block, but that on the left is only united to the group by the snakes; they are not well put together, and the upper part of that which connects, is pieced which modern parts. The right arm and part of the snake of Laocoon, the toes of his left foot, the head of the snake which bites him, the toes of the right foot, the hand, and part of the arm of the son on the left, the top of the head in both the sons, the tips of their noses, and almost all the base of the group, excepting the anterior, are modern." P. 225, n. ι, after "well united," add "The left arm from the elbow is modern, but four fingers are antique; the right hand is modern. On the side of the left thigh are the remains of a tenon to fasten it to the wall. Some parts of the drapery are modern, and the tips of both the great toes. On the head of the serpent is a kind of Scarabæus, the probable symbol by which the sculptor designated his works." P. 228, add after "Lessing," "by other virtuosi it has been considered as Ajax Oileus, as he is seen on the coins of Locris, but having a helmet on his head." P. 293, n. ε, refers to the preceding article. P. 234, n. ς, "longhi," r. "loughi;" "Opervazioni," r. "Osservazioni." P. 249, n. λαμπροταν, r. λαμπροτατον. P. 257, "Christophora" r. "Cistophoræ." P. 273, add after Sans Souci, "The King of Poland, when Elector of Saxony, made the collection at Dresden. The first statues which were dug up at Herculaneum were three large draped figures. They were presented to the Prince Eugene, who placed them in his gardens near Vienna. At his death his heiress sold them to the King of Poland for 6000 crowns or florins. They stood under a pavilion in the royal gardens without the

the city of Dresden, together with the statues and busts of the Chigi palace at Rome, for which Augustus, King of Poland, had given 90,000 crowns. The collection contained likewise some marbles which Cardinal Albani had ceded to the prince for 10,000 crowns. They were destroyed or greatly damaged during the seven-years war with Prussia." P. 273, Collection of statues in the gallery at Dresden, by Baron Leplat, 1733.

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